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Drawn by R. W. Billings.

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CARLISLE CATHEDRAL.

EAST FRONT.

ARCHITECTURAL ILLUSTRATIONS,

HISTORY AND DESCRIPTION

OF

Carlisle Cathedral,

BY

ROBERT WILLIAM BILLINGS.



R. W. Billings, del.

EAST END OF THE CATHEDRAL.

S. Williams, sc.

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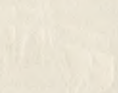
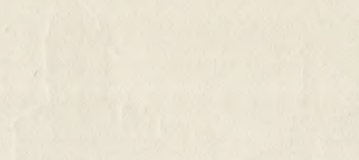
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PREFACE.

NEARLY all the works hitherto produced on the English Cathedrals, bear more of a picturesque than of an Architectural character, and are therefore nearly useless for the practical uses of the architect. "For this purpose," says the reviewer of "Carter's Ancient Architecture" in the Quarterly Review, "simple but accurate outlines, on an intelligible scale, are alone required; highly finished Plates on a small scale, though they may be liked by the amateur, are worse than useless to the art, as they encourage the builder who attempts Gothic architecture, to content himself with a general resemblance, and to blur all the minor features. A work, professing to treat on architecture, and wanting in plans and sections, is no better than a treatise on anatomy, which omits the representations of the bones."

Entirely concurring with this view of the subject, the author has shaped his course accordingly, and, he trusts, with some degree of success, for the battered and comparatively unknown Church of St. Mary at Carlisle, has now a more extended architectural survey published, than any other Cathedral in Britain; by which nearly the whole mass of the building might be rebuilt. It has been his particular study to preserve regular scales to all the Plates, instead of the general method of using imaginary ones merely to suit the size of the paper on which the work may happen to be printed: thus, the general Plans and Elevations are three-eighths of an inch to ten feet, and the details are either one-sixth, one-fourth, three-eighths, or half an inch to the foot, as will be found by the scales marked upon the Plates. With one exception (Plate IV.) the whole of the Plans, Elevations, Sections and Details are engraved by the Author. It is at all times most desirable, that as much as

possible of the engraving of any architectural work, should be executed by the draftsman, as, although there may be a certain roughness in the finish of such Plates, compared with the works of the practised engraver, he is enabled by re-considering the subject to correct errors, and give a truth to the work which no other person unacquainted with the building could produce.

In completing this work, (the almost constant occupation of two years,) the author cannot quit the subject without expressing his acknowledgements to his numerous patrons at Carlisle. He begs also to tender his thanks to the Lord Bishop of Carlisle, for his kind encouragement of the work, and also to the Dean and Chapter, for granting him at all times free access to the Cathedral and Library, by which his labours have been materially lightened.

R. W. BILLINGS.

*Manor House, Kentish Town,
April 15, 1840.*

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HISTORICAL ACCOUNT

OF

CARLISLE CATHEDRAL.

THE total destruction of all documents relative to the foundation of the Cathedral, during the numerous sieges sustained by this ancient and important city, has left us nothing but a bare statement of facts, and even in many cases mere conjecture as to the origin and progressive improvement of the once beautiful and interesting but now mutilated Priory of St. Mary. The wonder is, that exposed as it was so often to the ravages of war, so much remains at the present period.

Browne Willis¹ conjectures, on the authority of Dr. Heylin, that the diocese formerly "belonged to the Bishop of *Candida Casa*, alias *Whiterne* in *Scotland*," and was A.D. 679 bestowed by Egfride, King of Northumberland, on St. Cuthbert, Bishop of Lindisfarne; that the see became, one part subordinate to Durham, and the other portion to York. About the year 860, the city was laid waste by the Danes, and the priory remained in a desolated condition until William Rufus commenced the restoration, which was soon after completed by his successor Henry the First, who in 1101, founded a Priory of Regular Canons of the order of St. Augustin,² appointed Athelwald his Confessor the first Prior, and dedicated the Church to the blessed

¹ Cathedrals, vol. 1. p. 284.

² Tanner "*Notitia Monastica*" says, "that this was the only episcopal Chapter in England of the Order of St. Augustin."

Virgin Mary.³ The erection of the Cathedral was entrusted by William, to Walter, a wealthy Norman, who was "governor of these parts," but his death caused a temporary obstruction to the work, which was afterwards carried on by his successor. Walter is said to have assumed the priest's habit, and "became the head of the Society which he had instituted."⁴ Henry the First, after the loss of his children who were drowned in their passage from Normandy, "seeking relief, from the duties of religion," was persuaded by Athelwald to advance Carlisle into a distinct see. "He endowed it with the tithes of all lands broken up for cultivation within Inglewood forest, by giving an ivory horn. This horn, as it is called, is two teeth of an elephant now remaining in the Cathedral."⁵ "The cause alleged for dismembering Carlisle and constituting there a separate see, was on account of the distance from Durham, then the seat of the Episcopacy, and the consequent delays of episcopal duties there. According to Camden, the monks of Durham looked upon this act of the Sovereign as a grievous infringement of their ancient rights and privileges; but from the abject disposition of the mind peculiar to that age, they avoided pointing the accusation where it was due, and alleged, "that when Ralph Bishop of Durham was banished, and the Church had none to protect it, certain Bishops joined Carlisle and Teviotdale to their diocese."⁶

The Priory Church then became the Cathedral, and remained in the state in which it was erected till the year 1292, when the whole building eastward of the tower, as well as the north transept, was destroyed by an accidental fire.

Willis (Cathedrals), without mentioning the fire, says that the Cathedral "being a mean fabrick in respect to other Cathedrals, Bishop Gilbert de Welton, with the assistance of some of the Priors, and help of money, as I

³ Jefferson's Carlisle (note p. 123), quoting the following from Nicolson and Burn, p. 252, states that the buildings do not appear to have been finished at that time, for in 1188 when the see was vacant, the following account was brought into the King's treasury. "In work of the great altar and pavement in the Church of St. Mary, Carlisle, 27*s.* 9*d.* In work of the dormitory of the Canons, 22*l.* 19*s.* 2*d.*"

⁴ Hutchinson's Cumberland. This is most probably a mistake for Walter, the second Prior, who was formerly a soldier. He was elected Prior upon Athelwald's being made first Bishop.

⁵ Camden's Britannia, folio ed. 1806. Vol. iii. p. 449.

⁶ Hutchinson's Cumberland.

presume, left by Robert Ecclesfield, founder of Queen's College, Oxon, began the foundation of a new choir about the year 1354. which was perfected by his successors, Bishops Tho. de Appleby and William Strickland." Willis must have mistaken the foundation for the upper part of the choir, for the columns and arches of that part and the whole of the aisles (modern additions excepted) are of the style termed "Lancet" which prevailed from 1200 to 1300; and, were it not for the fire fixing the date of the re-construction of the choir aisles, we should be inclined to give it an earlier date than the year 1292. Between this and the year 1330 the great east window was erected, if we may judge by comparison with the great western window of York Cathedral, completed before that time.

Gilbert Welton succeeded to the bishoprick in 1352, and according to his register, finding the Cathedral in a very incomplete state, "issued orders and letters patent, granting indulgences and remissions of penance for forty days to such of the laity as should by money, materials, or labour, contribute to the pious work."⁷ To him may be attributed the triforium and part of the clere-story of the Choir.

His successor Bishop Appleby, from the year 1363 to 1395, continued the building with the same zeal as his predecessor, and to his share is attributed the completion of the clere-story, and the wood ceilings of the Choir, and north and south transepts.

The works were not, however, completed till the year 1401, when Bishop Strickland finished the tower and fitted up the Choir for cathedral service.

The *Magna Britannia et Nova*, (vol. 1, 4to. 1720, page 384) states that on the 14th of Richard II. anno 1390, a second fire occurred, by which nearly 1500 houses were burnt, as well as the Cathedral. This is not mentioned elsewhere, but whatever may have befallen the City, the Cathedral was untouched, as it was only eleven years after that the Tower, and stalls of the Choir were finished. Hutchinson in his *History of Cumberland* very naturally remarks that this "would have been an useless work when the Church was in ruins."

⁷ Bishop Welton's Register. From the Register of Bishop Kirby his predecessor, we learn that in 1342, the vicarages of Addingham and of Sowerby were allowed to remain vacant for some time, that their revenues might be applied to the necessary repairs of the Cathedral.

Jefferson's Carlisle, p. 154.

According to Dr. Todd's MS. History of the Cathedral, the tabernacle work of the stalls was erected, as he judged by the arms, by Robert Ecclesfield, before mentioned, soon after 1354.

Thomas de Haythwaite, Prior about 1460, erected the Bishop's throne, on the back of which he had his name inscribed.

Thomas Gondibour, who was Prior from 1484 to 1511, appears to have been the builder of the screen work in St. Catherine's Chapel, (as his initials occur on one of the panels,²) and consequently, from many fragments remaining in the same style, of the screen work which separated the Choir from the aisles, previous to the alterations of 1764. Gondibour's labours were not confined to the Choir, for he erected the Fraternity or Refectory, and many of the Monastic buildings, whose foundations alone remain to testify his industry.

In the years 1597 and 1598, the plague ravaged Carlisle, and according to Nicolson and Burn, 1196 or nearly one-third of the population died from it. During its continuance, subscriptions were raised for the relief of the inhabitants, and among the names is Bishop Robinson 6*l.* 13*s.* 4*d.*, Bishop Meye who succeeded him 2*l.*, and the Dean and Chapter 5*l.* 7*s.* Previous to the siege of the City, by the Parliamentary forces in 1644, we find among the names of those who voluntarily forwarded provisions for the garrison, that of the Dean and Chapter to the amount of 10*l.*, that is, the Dean 4*l.* and every Prebend 30*s.*³

To the period of the Reformation Carlisle Cathedral appears to have remained in a tolerably perfect state, but from that time to the present, it has gone in a downward course. The first blow was given during the Reformation, when it is supposed, that the whole of the statues from the niches of the stalls were destroyed, besides many monuments, brasses, and ancient stained glass.

The next and greatest destruction, was upon the surrender of the City

² This panel, which was in the door of the Chapel, was wantonly destroyed during the year 1839; a small portion of the initials only being left.

³ "During the siege, notwithstanding the provisions that had been sent in voluntarily by the country, and otherwise provided by the governor upon the apprehension of a siege, the city was so reduced that horseflesh without bread or salt, hempseed, dogs and rats were eaten."

Nicolson and Burn, ii. 234.

to the Parliamentary forces, after a siege of nine months, on June 25, 1645, when in direct violation of the third article in the terms of capitulation, "that no Church should be defaced," they destroyed nearly the whole of the Nave, the Chapter-house, Dormitory, Cloisters, Prebendal houses, and part of the Deanery. "The body of St. Mary's Church was, before the civil wars in 1641 a spacious building, comprehending all the western part of the church from the great tower, and extending in length 135 feet. But this being deemed superfluous by the fanatical reformers was in a great measure demolished, as the Cloisters and Chapter-house were afterwards, and the materials applied to build a guard house at every gate, erecting two batteries in the castle, and a main guard house in the market place."⁴ This building is now modernised and used as a fish market.

Dr. Todd, in his MS. History of Carlisle, says, "the Parliamentary officers were so moved with zeal, and somewhat else, against magnificent Churches, that they were designing to pull down the whole Cathedral."⁵ The remaining part of the nave was afterwards walled up, with the addition of two huge buttresses which rest partially upon two columns of the dismantled portion.

Sir Walter Scott, in his Border Antiquities, thus laments the destruction. "Those walls that were first erected to enshrine the peaceful, but magnificent teachers of the Catholic religion, were in a subsequent generation torn from their base, by a usurper and a fanatic, to construct a receptacle for the sanguinary agents of civil strife and discord."

Bishop Smith, who presided over the see from 1684 to 1702, presented the Cathedral with a new organ at a cost of 220*l*, and a set of silver gilt communion plate, (used at the present day) at a cost of 100*l*, besides large sums of money expended on the Abbey buildings, noticed in his Memoir. Part of the original communion plate, (two large *pewter* jugs,) is preserved in one of the ancient Almerys in St. Catherine's Chapel.⁶

⁴ Nicolson and Burn, ii. 238.

⁵ Jefferson's Carlisle, p. 157. "Tradition imputes the destruction of the west end of the Cathedral to Cromwell; but he does not appear to have been concerned in it. There is no conclusive evidence to shew that that extraordinary man was ever in Carlisle, except in 1651, when he passed through in pursuit of the King, previous to the battle of Worcester."

⁶ Another proof that the screen work of the Choir was Gonbibur's will be found from the

In the year 1745, Carlisle fell into the hands of the Pretender, and when retaken by the Duke of Cumberland, the whole of the garrison were made prisoners of war, and confined in the Cathedral. The ponderous gates of entrance to the aisles (more fitted for a prison than a Church) were erected at that time. "It is somewhat remarkable that on the basement wall of the north aisle and transept, on the outside, are to be seen many hundred holes, such as might be made by musket shot; the soldiers, when the danger was over, might here have idly discharged their pieces, or the citizens in some one or other of the numerous sieges which the city endured, may here for a time, have held out against a victorious foe."¹

The last dismantling suffered by this unfortunate Church, was in 1764, by modern *improving* and *beautifying*. Hutchinson (Cumberland) states that the "wood-ceiling of the Choir having gone greatly to decay, repairs were made, and the ceiling was stuccoed in the form of a groined vault, which is a *great advantage to its appearance*."² We shall in a subsequent portion of the work, again refer to this subject. At the same time the ancient Bishop's throne, the whole of the screens round the Choir, (excepting one next to the stalls erected by Lancelot Salkeld the last Prior,) and the high altar, were removed and replaced by the present barbarous masses of Gothic³ wood work, viz. the Bishop's throne, the pulpit, altar, and all the decorations of the Choir from the east end to the stalls. They were designed by Lord Camelford, nephew of Bishop Lyttleton, who held the see when the last repairs were effected.⁴ The expense of these alterations was 1300*l.*; towards

following inscription on a beam of one of these Almerys, (whose place was formerly behind the altar.)

"En. doms. hec floruit Godibour sub tegminæ Thomæ
cū bonus immensis merces sint didima lusi."

Another beam has the initials P. T. G. repeated all along it.

¹ Jefferson's Carlisle, p. 158.

² Hutchinson's Cumberland. The works recently published on Carlisle, repeat that the Cathedral was beautified, from not knowing what it lost.

³ By the term "barbarous" we only mean in point of design. It is a great pity that those who executed the work had not better materials to bestow their talents upon. The groining of the Bishop's throne especially, shows what they were capable of accomplishing with good models.

⁴ Jefferson's Carlisle, p. 167.

which Dean Bolton gave 50*l*; Bishop Lyttleton 100*l*; the Dowager Countess Gower 200*l*; the rest was defrayed by the Dean and Chapter.

About ten years since the Dean and Chapter commenced a restoration of the clere-story windows of the Choir, but it only extended to the first from the east end on each side.

During the year 1838, an enriched Gothic railing and gate was erected along the north front of the Cathedral yard, in Castle Street, from a design by the author of this work. Its place was formerly occupied by a ruined stone wall. The expense exceeded 300*l*; towards this about 100*l* was given in contributions, and the rest paid by the Dean and Chapter.

The only material alteration in the interior of the Cathedral since the repairs of 1764, was the erection of the Parish Church of St. Mary, or rather that portion of it constituting the east wall, (between the openings on the west side of the Tower,) the ceiling, and the galleries in the remains of the Nave and its Aisles, about twenty-five years back. The only separation of the Parish Church from the Choir, previous to this addition, was the lower part of the present wall at the transepts, about ten feet high. To prevent the services of the Church and Choir interfering with each other, the former began at nine o'clock A.M. and terminated at eleven, when the latter commenced.

It is not known how long the Nave of the Cathedral has been used as the Parish Church of St. Mary's, but the following quotation¹ will shew the remoteness of its origin. In 1356, "John de Caldesmyth, chaplain, makes his will; and amongst other legacies bequeaths *Luminaribus beate Marie, Karl. infra chorum et extra in ecclesia parochiali equaliter iijs. iiij d.*"² Which, says Bishop Nicolson in his MS., "plainly intimates that ye body of ye Church, as at this day, was designed to the parishioners who had nothing to do in the Quire."

The outline of its central ceiling is seen in the Section, Plate VI.; the ceilings of the aisles are flat. All are panelled in the same style as the transepts, with painted bosses and initials in old English letters gilt upon them, at the intersection of the ribs.

The gallery front, between the Norman columns of the Nave is orna-

¹ Jefferson's Carlisle, p. 157, note.

² Bishop Welton's Register.

mented with the shield and trefoil corbel table of the exterior. Two pointed windows introduced at the west end after the civil wars, were removed and replaced by plain windows of Norman architecture in character with the building. Between these the Pulpit and Clerk's desk is placed.

Carlisle has perhaps suffered more from spoliation and neglect than any cathedral church in England. Situate in a border city, where nothing was formerly thought of or enacted but war and scenes of plunder, we should have thought that the only damage would have been the consequence of its devastations. Such, however, is not the case; a great part of the mutilation of this venerable building having been consummated long after the happy termination of the troubles which so often attended this part of the country, and at a time when it would be thought that, instead of allowing any destruction, every energy and means would have been used to renovate so noble a monument of the piety of our forefathers to its original beauty.

Although but the mere shadow of its former perfection, it still forms, in the variety of style, as well as in the beauty of much of its detail, an important feature towards the elucidation of the history of ecclesiastical architecture, containing, as it does, specimens of every variety from the time of the Conquest, until its total decline in the revival of Italian architecture.

Instead of restoring that portion of the Cathedral destroyed during the civil wars, and rendering it an ornament to the city, what has been the case during the last eighty years? The total destruction of the ancient fittings of the choir (stalls excepted) and their being replaced by modern panelling and walls completely at variance with the architecture of the Cathedral, independent of their own extreme incongruity of design. The erection of the walls just named, nearly as high as the capitals of the choir columns, so darkened it, by taking away the light formerly received through the open screens, that the wiseacres who performed the work, commenced another work of demolition to gain additional light from the clere-story, namely, the removal of the beautiful and unique quatrefoil *open* parapet at its base. (See Section Plate V.) There can be no doubt that this expedient was a perfect failure, from the great height of the clere-story from the floor: the only portion of the Cathedral shown more clearly by the alteration, was that which would be much better hidden, namely, the modern lath and plaster ceiling. The choir is most completely deprived of its fair proportions by the

destruction of this parapet making the triforium look exceedingly mean and low, compared with the now unbroken height of the clere-story.

During the fifteenth century, when the screen-work of the choir was executed, the architect, to gain light upon the altar, destroyed two of the lancet windows of the aisles, and introduced large perpendicular windows, filling the whole of each compartment. Their use was very apparent before the removal of the screenwork, and in some measure atoned for their want of harmony with the building. Now, their appearance is incongruous in the extreme.¹

Perhaps the greatest work of destruction was the beautiful and unique oak ceiling of the choir in 1764, and the erection, in its place, of the present plaster-groined ceiling. The old ceiling was removed upon the pretence of its being rotten; but sufficient remains (covered by its successor) to prove the contrary: and the only conclusion we can arrive at is, that the officers of the Cathedral were grossly imposed upon by some person anxious to make a job. There is, however, some consolation in the fact, that the present ceiling will be rotten long before the remains of its predecessor will exhibit any signs of decay, and that there will be some chance of its being then restored, particularly as its cost would be as little, or less, than any ceiling which could be devised.

The modern ceiling in itself is not the only ugly addition to the choir, for, in order to secure the walls of the clere-story from being thrust out, in consequence of the bad construction of the ceiling, an iron rod is fixed across each compartment, immediately above the capitals of the bracketed columns, and fastened on the outside by screws and plates in the form of crosses. Altogether, this modern ceiling (the gem of the beautifying of Carlisle) is the most unsightly ever put up.

The last addition of consequence to this Cathedral occurred in 1780, when, by order of the Dean and Chapter, a considerable sum was disposed of

¹ On looking at the exterior of the aisles, it is gratifying to perceive the great care bestowed by those who introduced the perpendicular windows, in the preservation of the old corbel tables which had to be raised to suit the additional height of the more modern windows, in contradistinction to the wanton manner in which many parts of the building were hacked about when the Cathedral was last *beautified*, particularly the bases of the choir columns.

in erecting two houses against its north-east corner in Castle-street. The consequence of this addition has been the total obstruction of the only view which could be obtained of the most beautiful portion of the Cathedral—the east end. The buttresses at the north-east angle now form two sides of a scullery; and an upholsterer's workshop most picturesquely fills up the space between the buttresses of the north aisle, as high as the base of the window.

We must lament, (although like most of our regrets it comes too late,) that the money expended on these houses had not been reserved for the necessary repairs of the Cathedral, and employed in remedying, instead of hiding its lamentable state of decay, which, if not checked by timely restorations, must end in the total destruction of the most beautiful portions of the building.

THE BISHOPS OF CARLISLE.

ATHELWALD, the first Prior, upon the establishment being made a Cathedral, was, by Henry I., appointed Bishop. His principal act appears to have been, taking an active part in the election of Murdac, Abbot of Fountains, to the archbishoprick of York, in opposition to the commands of King Stephen. He was succeeded in 1165 by

BERNARD, who in 1169 consecrated the now ruinous Abbey of Lanercost. After his death (1186) the bishoprick remained vacant thirty-two years, principally on account of the smallness of its revenues. Paulinus de Leedes, to whom it was offered by Henry II., with an additional income of three hundred marks, refused it, as is supposed, on this account; and it was also refused by two other individuals. Another reason assigned for the refusals of the bishoprick was, that "the respective possessions of the convent and the new see not having been properly defined, frequent difficulties arose between the Prior and the Bishop as to the appropriation of the revenues, each seeking to promote his own interest."¹ In 1188, the temporalities continuing in the King's hands, the following amongst other items was brought into account at the treasury:—"For oil for the Sacrament at Easter, two terms, and carrying the same from London to Carlisle, 14*l*."² King John, in 1200, granted the revenues to the Archbishop of Slavonia, "to support him for the present;" and in 1203, agreed to an order from the Pope, giving the same to the ex-Archbishop of Ragusa, who had been previously expelled from his own see, "and had not wherewithal to support himself."

Owing no doubt principally to the want of the head of their church, the affairs of the Cathedral assumed a very serious aspect. The Canons publicly

¹ Jefferson's Carlisle, 125.

² Nicolson and Burn, ii. 252.

avowed their contempt for the censures of the Pope ; swore fealty to the King of Scots ; “ yea, elected an interdicted and excommunicated Clerk for their Bishop, against the King’s and the Legate’s will ;” and, to sum it up, appropriated the revenues of the bishoprick to themselves. In consequence of these acts, Henry III. applied to Pope Honorius III. to “ totally remove these schismatic Canons,”¹ as well as their Bishop, and replace them by Prebends, and to augment the revenues of the bishoprick ; for it was so small that no able or respectable person would accept of it.

HUGH de BELLO LOCO, Abbot of Beaulieu, Hampshire, was in consequence of this application made Bishop by the Pope. He made several grants of lands within his bishoprick to the Abbey of St. Mary at York, and obliged the Priory of Lanercost to give up a reserved rent which they claimed out of the church of Burgh upon Sands. In consequence of this interference the Chronicle states, “ Hugh, Bishop of Carlisle, who alienated the possessions of the see, and made a fraudulent division thereof, returning from the Roman court, by the just judgment of God, perished miserably at the Abbey of La Ferte in Burgundy.”

WALTER MALCLERK, (so named from his ignorance) confirmed the grants of his predecessor to St. Mary’s Abbey at York. He was a patron of the Dominicans, who had just established themselves in England, and gave them some property at Oxford. In 1232, he was appointed treasurer of the Exchequer for life, but was soon after discharged in disgrace, and finally resigned the bishoprick, in 1246, and entered the order of Dominicans at Oxford.

SYLVESTER de EVEDON, his successor, was killed by a fall from his horse, in 1255.

THOMAS VIPONT, of the family of the Earls of Westmorland, only presided until October, 1256, when he died. From this date to February, 1258, the see was vacant, and the revenues were claimed and granted, during the interval, to the Bishop of Durham.

ROBERT CHAUSE. His only important act appears to have been a quarrel with the High Sheriff of Cumberland. After his death, the election fell upon William, Dean of York, who, refusing to accept it, the Convent and Prior

¹ The Chronicle of Lanercost, as quoted by Nicolson and Burn, gives a different version of the affair. “ The Canons of Carlisle were banished by Gualo, the Pope’s legate, because, through fear of death, they had performed divine service to the excommunicated King of Scotland.”

were attached to answer the King, (Edward I.) for having, after William's refusal, proceeded without leave to elect another Bishop, to the King's damage of "*sixty thousand pounds*;" and after an inhibition of the King's justiciars, for again proceeding to elect another Bishop, in "contempt of the King, and to his damage of *forty thousand pounds*."² These matters were referred to the Pope, who settled them by confirming the choice of the Convent, which fell upon

RALPH IRTON. Although elected in opposition to the King, he was afterwards created one of his confidential commissioners, upon the affairs of Scotland. In March 1292, he died at Linstock, in the Bishop's Palace, from the bursting of a blood vessel, consequent upon the fatigue of a journey from London, where he had been attending Parliament. His successor was

JOHN HALTON, who was also, in 1302, governor of Carlisle Castle. In 1314, when summoned to his place in parliament, he was obliged to appear by deputy, in consequence of the city being blockaded by the Scotch, under Robert Bruce. In 1318, as a recompense for his many services, the King petitioned the Pope to grant him and his successors the appropriation of the Church of Horncastle, in the diocese of Lincoln, that he and they might have a refuge during the ravages of the neighbouring enemy. When he died in 1324, the Convent elected William de Ermyn, Canon of York, and although their choice was confirmed by the King, the Pope annulled the appointment,³ and gave the bishoprick to

JOHN ROSS, whose whole time from 1325 to 1332, (when he died) appears to have been occupied in quarrelling with the Prior and Convent, and seizing their rents, for which he was (upon their petition to the Pope) cited to defend himself before the Prior of Durham, and a delegation from Rome.

JOHN KIRBY, his successor, previously Prior, came to the see "in a most unhappy era," from the failure of the King's expedition against the Scots, and the litigious disposition of the clergy. Owing to the first, in 1337, he

² Nicolson and Burn, ii. 259.

³ "The Prior and Convent enjoyed the privilege of electing, either from their own or any other body, the prelates of the diocese; but it will be found in the history of the see, that their elections, even after having received the King's sanction and confirmation, were frequently overruled by the arbitrary authority of the see of Rome, and strangers forced upon them: this was also a fruitful source of jealousies and heart burnings." *Jefferson*, p. 127.

was continually harassed in his own diocese,¹ and the Bishop's Palace at Rose Castle sacked and burnt. From the latter cause he was continually involved in law suits. In 1342, he was suspended by the Ecclesiastical Court at York for refusing to appoint a vicar to St. Mary's Church, and the same year was excommunicated by the Pope for nonpayment of tenths in Lincolnshire. He died in 1352, when the Chapter, with the King's consent, chose their Prior, John de Horncastle. His election was also set aside by the Pope, who preferred

GILBERT WELTON, who in 1359, was one of the wardens of the western marches. By the previous notices of the History of the Cathedral, he has been mentioned as a benefactor to the building: in his "register, are many letters and commissions for the raising charitable contributions towards the repair of the public bridges of Carlisle, as likewise for the support of his own and other Cathedrals."² Upon his death, the Prior and Convent, by the King's permission, elected

THOMAS APPLEBY. The Pope again interfered and declared the election void, most probably to show his authority, for he immediately re-appointed Appleby. In 1366, he was warden of the western marches, and afterwards one of the King's commissioners on the affairs of Scotland. He has also been noticed as continuing the re-edification of the Cathedral. The Convent upon his death elected William Strickland, but the Pope refused to allow his consecration, and gave the see to

ROBERT REED, who was the same year translated to Chichester.

THOMAS MERKS, his successor, was the attached friend of Richard the Second, who appointed him one of his executors. Upon Henry the Fourth coming to the throne, in 1399, his advocacy of the deposed monarch, in parliament, was so pointed, that he was committed to the Tower, and deprived of his bishoprick. After some time he was released from his confinement, and allowed to become rector of Todenham, Gloucestershire.

WILLIAM STRICKLAND, before noticed as the rejected of the Pope, was

¹ In an action against the Scotch forces in 1345, he was dismounted and nearly made prisoner; but recovering his saddle, fought so valiantly, and so much animated his men, that he gained a complete victory. *Ridpath's Border History*, Ed. 1776, p. 336.

² Nicolson and Burn, 267.

now appointed by him. "It is said that he built the tower and belfry, and furnished it with four large bells, (only one of which now remains,) covering the pyramid formerly on the tower with lead, and that he furnished the tabernacle work in the quire."³ He also appears to have built extensively at Rose Castle; one of the towers there still retaining his name.

ROGER WHELPDALE, who succeeded him, left by his will £200 for founding and endowing a chantry within the Cathedral for Sir Thomas Skelton, and Mr. John Glaston, who were his particular friends. The remains of the tomb of Sir Thomas are in the south aisle of the choir.

WILLIAM BARROW, before he came to the see, was three successive years Chancellor of Oxford University, and was translated here from Bangor. He was buried in St. Catherine's Chapel, where a monument commemorates him. In 1429, he was succeeded by

MARMADUKE LUMLEY, who found great difficulty in raising funds to support his dignity, owing to the incursions of the Scots.

NICOLAS CLOSE, Archdeacon of Colchester and the King's chaplain, was raised to the bishoprick, for his services in concluding a treaty of peace with the King of Scots.

WILLIAM PERCY, son of the Earl of Northumberland, next succeeded. He was previously Chancellor of the University of Cambridge.

JOHN KINGSCOTT, it appears, owed his election to being a creditor to the King's father to the amount of £600, which he was to pay himself out of the revenues. Unfortunately for his money, he died about a year after his consecration, having "hardly enjoyed the bishoprick so long as to have all his score paid off."⁴ The temporalities were granted on December 16, 1463, to Richard Nevil, Earl of Warwick and Salisbury.

RICHARD SCROOP, or SCROPE, was advanced to the see, in June, 1464, upon the recommendation of Pope Pius II. He was succeeded, in 1468, by

EDWARD STORY, who was in 1477 translated to Chichester. He appears as a great benefactor to other places, although nothing is known that he did for Carlisle. Archdeacon Bowchier in a letter to Bishop Nicolson, says, "I persuade myself that he left some remembrance or considerable benefaction either to the see, church, or city of Carlisle: otherwise it is the only place

³ Nicolson and Burn, ii. 272.

⁴ Ibid. ii. 275.

to which he had any relation, whereunto he was not a benefactor. He gave to Pembroke Hall a good estate ; was benefactor to the church of Ely ; founded the free school at Chichester, and built a new market cross there, leaving a good estate to the corporation for its constant repair ; bestowed lands on his see, and also on the Dean and Chapter."¹

RICHARD BELL, Prior of Durham, was consecrated by his predecessor, by command of the Pope. He built a tower at Rose Castle, which still bears his name. Dying in 1496, he was buried in the choir of his own Cathedral, where an elaborately executed brass commemorates him.

WILLIAM SEVER, was appointed here from the Abbey of St. Mary's, at York, which he still held in commendam. Upon his translation to Durham in 1502, he was replaced by

ROGER LEYBURN, Archdeacon and Chancellor of Durham.

JOHN PENNY, was translated here from Bangor. Dr. Todd's MS. states that his effigy (without inscription), is in St. Margaret's Church, Leicester, where he was buried. His successor,

JOHN KYTE, was a friend of Cardinal Wolsey's, and was in 1613, through his interest, made Archbishop of Armagh, which he resigned on being made Bishop of Carlisle. In 1521, he was likewise made Bishop of Thebes. He appears to have been very active in political affairs, particularly in his endeavours to stem the progress of the Reformation. "He built not only the tower on the west side of the castle at Rose ; but as it is thought the whole pile of building from the south end to what is now the servant's hall to the present staircase (which was built by Bishop Rainbow.)"²

ROBERT ALDRIDGE succeeded him in 1537. In Henry VIII.'s mandate for his consecration, he is called chaplain and almoner of Jane, Queen of England. In 1547, the King's commissioners visited this diocese, and administered the oath of supremacy, as well as to the whole province of York. "Anthony a Wood observes of him, that he lived during the time that many and great changes were made both in church and state ; that he held his preferments during those changes, and consequently complied with all."³

OWEN OGLETHORP. In consequence of the see of Canterbury being vacant, when Queen Elizabeth came to the throne in 1558, the Archbishop

¹ Nicolson and Burn, ii. 278.

² Ibid.

³ Ibid. 280.

of York and the other Prelates refused to crown her. In this dilemma, Oglethorp was the only Bishop who could be persuaded to perform the ceremony. "In 1559, May 11, he was fined by the Queen's council 250*l.* for his contempt amongst others of her Majesty's commands to appear at a public disputation on the challenge of Jewell. And he was not long after deprived of his bishoprick, the reputed value thereof at that time, was 268*l.*"¹ After his death the see was offered to the celebrated Bernard Gilpin, rector of Houghton le Spring, Co. Durham, but he refused it. His words are, "the case is truly this, if any other bishoprick besides Carlisle had been offered to me, I might possibly have accepted it; but in that diocese, I have so many acquaintances and friends, of whom I have not the best opinion, that I must either connive at many irregularities, or draw upon myself so much hatred, that I should be less able to do good there, than any one else."²

JOHN BEST, during his prelacy, procured the Queen's commission to arm himself and his defendants against the "ill dealings of papists and other disaffected persons in his diocese."³ His successor,

RICHARD BARNES, was in 1577 translated to Durham.

JOHN MEYE presided from that time until 1597.

HENRY ROBINSON was a native of Carlisle, and for eighteen years provost of Queen's College, Oxford. Both Bishop Meye and himself are said to have died of the plague. A monumental plate (of copper, gilt) to his memory, preserved in one of the almerys in St. Catherine's chapel, was, before the repairs of the choir in 1764, at the back of the high altar; it is minutely described, and engraved in Jefferson's *Carlisle*, p. 180.

ROBERT SNOWDEN presided from 1616 till 1621, when he was succeeded by

RICHARD MILBURNE who was translated from St. Davids. By his will he left 600*l.* for endowing a school and building a hospital, but where it is not stated.

RICHARD SENHOUSE of the family of Nether Hall, Cumberland, previously Dean of Gloucester, was greatly distinguished for his eloquence, and preached the Coronation Sermon to Charles the First. On May 6, 1626, he was killed by a fall from his horse. His successor was

FRANCIS WHITE, before Dean of Carlisle. Dr. Heylin says "he grew suddenly into esteem by his zealous preaching against the Papists, and his book against the jesuit Fisher."⁴ In 1628, he was translated to Norwich.

¹ Nicolson and Burn, ii. 281. ² Jefferson's *Carlisle*, 214. ³ Nicolson and Burn, ii. 282.

⁴ *Ibid.* 285.

BARNABY POTTER, chaplain to Charles the First, presided until 1641. His successor was the celebrated writer and divine,

JAMES USHER, who was first Bishop of Meath, then Archbishop of Armagh, 1624. In consequence of his losses from the unsettled state of Ireland, Charles the First (whose chaplain he was) gave him the bishoprick of Carlisle, in commendam. He accompanied the celebrated Earl of Strafford to the scaffold, and when residing during the latter portion of his life, with the Dowager Countess of Peterborough, witnessed from her town house in Whitehall, the execution of his patron, Charles. When the parliamentary officers seized upon the Bishop's lands, a pension of 400*l.* was voted to him, and upon his death Oliver Cromwell, who evidently appreciated his talents, ordered the expenses of his funeral to the amount of 200*l.* to be paid by the Lords of the Treasury, and also decided that his library should not be sold. That portion of it saved, constitutes part of the Dublin College library. His life, and an account of his works, have been written by the Rev. R. B. Hone, in "*The Lives of Eminent Christians.*"

Upon the restoration of Charles the Second,

RICHARD STERNE was advanced to this see. He was Archbishop Laud's chaplain, and when that prelate was executed attended him on the scaffold. When Master of Jesus College at Cambridge, he was, with others, confined in the Tower by Oliver Cromwell, for conveying the university plate to Charles the First, at York. In 1664, he was translated to the archbishoprick of York, where he died at the age of 87. According to the York Guide, he wrote a treatise on logic, and was one of the translators of the Polyglot Bible. He built a chapel at Rose Castle, but made the arched ceiling so heavy that the walls were insufficient to sustain it, and his successor

EDWARD RAINBOW, (previously Dean of Peterborough) was obliged to rebuild it. Besides doing this, at the cost of 400*l.* he repaired the palace generally at the additional charge of 1100*l.* He instituted a suit against Archbishop Sterne, for dilapidations, and was paid 400*l.*; but as each party had to pay their own costs he gained nothing by it. He died at Rose, March 26, 1684, aged 76; and although so near Carlisle Cathedral, was, by his own wish, buried in the church-yard at Dalston, (a village between Rose and Carlisle) where a flat stone over his grave is simply inscribed with his name and the date of his disease.

THOMAS SMITH. The talents of this divine as a preacher, may be inferred from the singular fact of his being appointed, when Charles the First resided

at Oxford, to preach before him at Christ Church, and also before the parliamentary party at St. Mary's. During the Commonwealth, he retired in obscurity to the north of England. Charles II. made him his chaplain. His first connection with the Cathedral here was as prebend in 1660: in 1671, he was made Dean, and Bishop in 1684. His extraordinary liberality with regard to the Church and Abbey buildings, besides many other matters, forms a most conspicuous object, in the history of the Cathedral. While Dean, he rebuilt the Deanery, (with the exception of the old tower), and when Bishop, presented the Cathedral with a new organ and communion plate. He is buried in the choir by the side of his wife, and a large blue stone with an inscription covers each grave. His own is

D. S.

THOMAS SMITH, S. T. P.

Hujus ecclesiæ primum canonicus

Dein decanus, tandemque episcopus,

Placide in Domino requiescit

Vixit annos LXXVIII.

Obit duodecimo die Aprilis,

MDCCLII.

The following is the amount of the various sums he expended, as given by Nicolson and Burn:—

School and Master's House at Appleby, Westmorland	-	-	£626
To the Poor and School at Asby	-	-	100
Towards building St. Paul's Cathedral	-	-	150
New Library at Queen's College, £100. To the College, £500	-	-	600
To other Colleges and Chapels	-	-	50
Prebendal House at Durham, and a New Organ there	-	-	300
For the School, Court-house, and Vicarage at Dalston	-	-	460
To Parishes in his Diocese by Will	-	-	230
Vicarage at Penrith	-	-	500
At Carlisle—Prebendal House	-	-	50
„ Building the Deanery	-	-	600
„ Organ £220—Communion Plate £100	-	-	320
„ Library and Register's Office	-	-	120
„ To the Dean and Chapter	-	-	100
„ The Grammar School	-	-	500
Rose Castle	-	-	520
Total,			<u>£5226</u>

WILLIAM NICOLSON, his successor, is celebrated as the author of the "English Historical Library," and many other valuable books; also for his extraordinary knowledge as a linguist. "In 1713, he wrote an Essay or Discourse, to be affixed to Mr. Chamberlain's book, containing the Lord's Prayer in one hundred different languages."¹ In 1704, he was involved in a quarrel with Dr. Atterbury, who waited upon him to be instituted as Dean. Owing to the letters patent being directed to the Chaplain, instead of the Bishop, he objected to institute the Doctor, unless the Queen repeated her commands to the Bishop; which being done, the Doctor was installed. The Dean appears to have been an ill-tempered subject, continually disputing with the Chapter. The Bishop, under power of the statutes of Henry VIII., visited them, in order to appease their quarrels. Dr. Todd (who has been mentioned as the author of the MS. Collections relating to the Cathedral), instigated by the Dean, denied the validity of the statutes, and insisted that the Queen was local visitor. Bishop Nicolson, in consequence, suspended, and afterwards excommunicated him, and obtained an Act of Parliament establishing the validity of Henry VIII.'s laws. He was translated to Londonderry in 1718; on February 9, 1726, to the archbishoprick of Cashel; and died suddenly on the 14th of the same month, aged 71. In "Letters, Literary, Political, and Ecclesiastical, to and from William Nicolson, D.D., by John Nicholls, F.S.A.," are the particulars of the affair with Dean Atterbury and Dr. Todd.

SAMUEL BRADFORD was also Prebendary of Westminster. He was tutor to Archbishop Tillotson's family, and afterwards edited his Works. Upon Bishop Atterbury (late Dean of Carlisle) being expelled from the see of Rochester, for maintaining the cause of the Pretender, he was translated to that see, in possession of which he died 1731.

JOHN WAUGH was previous to his election Prebendary of Lincoln, and Dean of Gloucester. He died at the age of 79, and was buried under the altar-table of St. Peter's, Cornhill, to which church he was appointed Rector in 1708.

Sir GEORGE FLEMING, Bart. His connection with Carlisle Cathedral began as domestic chaplain to Bishop Smith, by whom he was appointed Pre-

¹ Nicolson and Burn, ii. 295.

bendary in 1700. Bishop Nicolson, in 1705, appointed him Archdeacon; in 1727 he was made Dean, and in that capacity presided until 1734, when he was appointed Bishop. He died at Rose Castle, aged 81, and was buried in the south aisle of the choir, where, against the wall of the east end, is a monument describing his virtues. "This Bishop having cut down and sold some wood belonging to the bishoprick, ordered an exact account thereof, and how the money raised thereby was disposed of, to be entered in his registry."² Upon his death, the see was given to

RICHARD OSBALDISTON, then Dean of York, who was in 1762 translated to London. When Carlisle surrendered to the Pretender's forces in November 1745, (exactly a century after it was taken by the Parliamentary forces,) the Chevalier installed a young priest, named James Cappock, as Bishop of Carlisle in the Cathedral: and in this capacity he acted until the surrender of the city to the Duke of Cumberland on the 30th of December following, when he was taken prisoner and executed for high treason, and his head placed at the Scotch Gate.³ It is rather singular that none of the memoirs or notices of Bishop Fleming notice this extraordinary interruption of his prelacy.

CHARLES LYTTLETON, elected in 1762, was Dean of Exeter. This prelate originally studied for, and was called to the Bar, in the Middle Temple, London; but his health would not permit him to follow the profession, and he changed from law to the church. He was sometime President of the Society of Antiquaries, and upon his death in 1768, Dr. Mills, Dean of Exeter, who succeeded him in the presidency, pronounced an address to the Society, highly eulogistic of his talents and character. "He was of a noble, generous, and humane disposition, a friend to all mankind, and never had an enemy."⁴

EDMUND LAW succeeded to this see in 1768. In 1743, Bishop Fleming appointed him Archdeacon of Carlisle, which office he resigned upon being appointed Master of Peter House in Cambridge. He was successively Archdeacon and Prebend of Lichfield, Prebend of Lincoln, and in 1767 Prebend of Durham. He died at Rose Castle in 1787, aged 84, and was buried in the Cathedral, where a monument against the central column on the north side of

² Nicolson and Burn, 298.

³ His trial was reprinted by Mr. Samuel Jefferson of Carlisle, 8vo. 1839.

⁴ Nicolson and Burn, ii. 299. If this part of the sentence be true, he was a most singularly fortunate man.

the choir, executed by T. Banks, R.A. commemorates him. A memoir, giving an account of his numerous literary works, written by Archdeacon Paley, was inserted in the *Encyclopedia Britannica*, and in Hutchinson's *Cumberland*. His second son was Bishop of Elphin; his fourth, celebrated in the law as Lord Ellenborough; and his eighth son is George Henry Law, D.D., present Bishop of Bath and Wells, formerly a Prebend of Carlisle.

JOHN DOUGLAS, from the union of this country with Scotland, appears to have been the only prelate of Carlisle connected with warfare, having been chaplain of the third regiment of Foot Guards, and in that capacity present at the battle of Fontenoy. He was a friend of Dr. Samuel Johnson, and besides writing some works, edited the Second and Third Voyages of Captain Cook.¹ He was in 1791 translated to Salisbury, and died on May 18, 1807, aged 71. His successor was

The HON. EDWARD VENABLES VERNON, who was translated to the archbishoprick of York in 1808, over which see his Grace still presides at the advanced age of 83. Upon his translation the see was offered to Dr. Thomas Zouch, Prebendary of Durham, who declined it, as is said, on account of his advanced age, when

SAMUEL GOODENOUGH was appointed to the see from the Deanery at Rochester. He was a Vice-President of the Royal and Linnæan Societies, and several papers by him are in the *Transactions* of the latter body. "He was at one time engaged in preparing a learned work for publication, entitled, '*Botanica Metrica*,' containing the etymology of all botanical names, &c., for which he was well qualified by his eminent skill as a botanist. But he afterwards laid aside his design."² His successor,

The HON. HUGH PERCY, the present Bishop, was Dean of Canterbury. That appointment he resigned on being made Bishop of Rochester in 1827. During the same year he was translated to Carlisle. Since his Lordship's appointment, he has at an enormous expense almost rebuilt the Bishop's Palace at Rose Castle, under the direction of Messrs. Rickman and Hutchinson. His Lordship's liberality and judicious taste has rendered the palace, from an incongruous mass of half-ruinous buildings of all dates and styles, a most enviable residence.

ROSE CASTLE, formerly the principal, and now the only official residence of the Bishops of Carlisle, was granted by Henry III. in 1229 to Bishop

¹ Jefferson's *Carlisle*, p. 243.

² *Ibid.* 243.

Walter Malclerk and his successors there. It is situate about six miles south-west from Carlisle. Nicolson and Burn's *History of Cumberland*³ contains the history of the Palace, and of the various sieges it has sustained, both from the Scotch and civil wars; also a copy of the survey or rather valuation made by order of the Parliamentary Commissioners in the time of Cromwell, in order to fix a price for the sale of the Castle and grounds. Colonel Everingham, on account of his services to the Commonwealth, was allowed to purchase it, together with the manors of Dalston and Linstock, for the sum of 4161*l.* 11*s.* 10*d.* The more recent work by Mr. Jefferson, on Carlisle, has an account of Bishop Percy's improvements, with a plan as it existed in 1671

"The jurisdiction of the Bishops of Carlisle extends into the two counties, but does not embrace the whole of either; for all that part of Cumberland, called Allerdale ward above Derwent, and the barony of Kendal, and the east and west wards of Westmorland, are in the diocese of Chester."⁴

The revenues of the bishoprick, according to the report of the ecclesiastical commissioners, for 1829, 1830, and 1831, averaged 2213*l.* per annum. In the valuation, 26 Henry VIII. (according to Tanner) they were estimated at 577*l.* in the whole, and 531*l.* 4*s.* 11*d.* clear. Nicolson and Burn⁵ state, that notwithstanding the poverty of this see, the bishops here lived formerly in great splendour. For at the end of Bishop White's rental in 1627, a very large family establishment is mentioned; and after reciting the name and office of every servant, concludes thus: "The constant household, besides workfolk and strangers, about 35 or 36; amongst whom are, a gentleman usher, a steward, a chamberlain, and the bishop's solicitor."

With regard to the period each Bishop has occupied the see, the average is 13 years nearly, the bishoprick having been founded in 1133, and consequently existed 707 years; the number of Bishops is 55. A singular coincidence between Carlisle and York is, that dating the Archbishops of that see with Thurstan, who occupied it from 1119 to 1139, the number is precisely the same, viz. 55. Referring to the table of Deans, we find that the Dean and Chapter has been established 298 years, and that the number of Deans is 23, making the average duration of each in the office the same as the Bishops, namely thirteen years, within a fraction.

³ Jefferson's *Carlisle*, vol. ii. pp. 312, 316.

⁴ *Ibid.* 245.

⁵ *Cumberland*, vol. ii. p. 316.

CATALOGUE OF THE BISHOPS OF CARLISLE.

No.	NAME.	COLLEGES.	ELECTED or CONSECRATED.	DIED, or REMOVED.	BURIAL PLACE.	COTEMPORARY MONARCHS.
1.	ATHELWALD, or ADELUPH	-	Elected - 1133	Died - 1155	-	Henry I., Stephen, Henry II.
2.	BERNARD -	-	Elected - 1155	Died - 1186	-	Henry II.
3.	See vacant Thirty-four years	-	-	-	-	-
4.	HUGH de BELLO LOCO	-	Elected - 1218	Died - 1223	La Ferte, Normandy	Henry III.
5.	WALTER MALCLERK -	Oxford	Cons. Oct. 26, 1223	Resigned - 1246	Oxford	Henry III.
6.	SYLVESTER de EVEDON	-	Cons. Nov. 9, 1246	Killed - 1255	Carlisle	Henry III.
7.	THOMAS VIPONT, or DE VETERIPONTE	-	Consecrated - 1255	Died, October, 1256	Carlisle	Henry III.
8.	ROBERT de CHAUSE, or CHAUNCEY	-	Elected, Feb. 12, 1258	Died, about 1280	Carlisle	Henry III., Edward I.
9.	RALPH IRTON -	-	Cons. July 10, 1280	Died, March 1, 1292	Linstock, Cumberland	Edward I.
10.	JOHN HALTON -	-	Elected, May 9, 1292	Died, November, 1324	Carlisle	Edward II.
11.	JOHN ROSS -	-	Consecrated, June, 1325	Died - 1332	-	Edward II. and III.
12.	GILBERT WELTON -	-	Elected, May 8, 1332	Died - 1352	Carlisle	Edward III.
13.	THOMAS APPELEY -	-	Elected - 1352	Died - 1362	Carlisle (supposed)	Edward III.
14.	ROBERT REED -	-	Cons. June 18, 1363	Died - 1395	Carlisle (supposed)	Edward III., Richard II.
15.	THOMAS MERKS -	-	Consecrated - 1396	Chichester - 1396	-	Richard II.
16.	WILLIAM STRICKLAND	-	Consecrated - 1397	Deprived - 1399	Todenham, Gloucester	Richard II., Henry IV.
17.	ROGER WHELPDALE	Baliol Coll. Oxford	Cons. Aug. 24, 1400	Died, Aug. 13, 1419	Carlisle	Henry IV., Henry V.
18.	WILLIAM BARROW -	-	Elected, Oct. 12, 1419	Died, Feb. 4, 1422	St. Paul's, London	Henry V.
19.	MARMADUKE LUMLEY	Trinity Coll. Camb.	Elected, Jan. 16, 1423	Died, Sept. 4, 1429	Carlisle	Henry VI.
20.	NICHOLAS CLOSE, D.D.	Cambridge	Cons. April 15, 1431	Lincoln - 1449	-	Henry VI.
21.	WILLIAM PERCY -	Cambridge	Cons. March 14, 1450	Lichfield, Aug. 30, 1451	Lichfield	Henry VI., Edward IV.
22.	JOHN KINGSCOTT, D.D.	-	Elected, Oct. 24, 1451	Died - 1462	-	Edward IV.
23.	RICHARD SCROOP -	-	Confirmed, Oct. 20, 1462	Died - 1463	-	Edward IV.
24.	EDWARD STORY -	Pembroke Hall, Camb.	Cons. June 5, 1464	Died, May 16, 1468	Carlisle	Edward IV.
25.	RICHARD BELL -	-	Cons. Sept. 1, 1468	Chichester - 1477	Chichester	Edward IV.
26.	WILLIAM SEVER -	Oxford	Cons. April 24, 1478	Died - 1496	Carlisle	Ed. IV., Ed. V., Ric. III., Hen. VII.
			Consecrated - 1496	Durham - 1502	St. Mary's, York	Henry VII.

27.	ROGER LEYBURN	-	-	Pembroke Hall, Camb.	Cons. Sep. 1,	1503	Died	-	1508	London	-	Henry VII.
28.	JOHN PENNY, LL.D.	-	-	Lincoln Coll. Oxf.	Elected, Sep. 21,	1508	Died	-	1520	St. Margaret's, Leicester	-	Henry VII., Henry VIII.
29.	JOHN KYTE	-	-	-	Elected, Aug. 3,	1521	Died, June 19,	-	1537	Stepney Church, London	-	Henry VIII.
30.	ROBERT ALDRIDGE, D.D.	-	-	King's Coll. Camb.	Cons. Aug. 24,	1537	Died	-	1555	Horncastle	-	Henry VIII., Edw. VI., Mary
31.	OWEN OGLETHORPE, D.D.	-	-	Magdalen Coll. Oxf.	Cons. Jan. 28,	1557	Died	-	1559	St. Dunstan's, W. London	-	Mary, Elizabeth
32.	JOHN BEST, D.D.	-	-	Oxford	Cons. March 2,	1560	Died, May 22,	-	1570	Carlisle	-	Elizabeth
33.	RICHARD BARNES, D.D.	-	-	Brazen Nose Coll. Oxf.	Elected, June 25,	1570	Durham	-	1577	Durham	-	Elizabeth
34.	JOHN MEYE	-	-	Cambridge	Cons. Sept. 29,	1577	Died, Feb. 15,	-	1597	Carlisle	-	Elizabeth
35.	HENRY ROBINSON, D.D.	-	-	Queen's Coll. Oxford	Cons. July 23,	1598	Died, June 19,	-	1616	Carlisle	-	Elizabeth, James I.
36.	ROBERT SNOWDEN	-	-	Christ Coll. Camb.	Cons. Nov. 24,	1616	Died, May,	-	1621	London	-	James I.
37.	RICHARD MILBURN	-	-	-	Elected, Sept. 11,	1621	Died	-	1624	-	-	James I.
38.	RICHARD SENHOUSE, D.D.	-	-	Trinity Coll. Camb.	Elected, June 13,	1624	Killed, May 6,	-	1626	Carlisle	-	James I., Charles I.
39.	FRANCIS WHITE, D.D.	-	-	Caius Coll. Camb.	Cons. Dec. 3,	1626	Norwich, Feb. 9,	-	1628	St. Paul's, London	-	Charles I.
40.	BARNABY POTTER, D.D.	-	-	Queen's Coll. Oxf.	Cons. March 15,	1628	Died, Jan.	-	1641	St. Paul's, Covent Garden	-	Charles I.
41.	JAMES USHER, D.D.	-	-	Trinity Coll. Dublin	Elected	1641	Died, March 21,	-	1655	Westminster Abbey	-	Chas. I. & the Commonwealth
42.	RICHARD STERNE, D.D.	-	-	Cambridge	Restoration of Charles II	1664	York	-	1664	York	-	Charles II.
43.	EDWARD RAINBOW, D.D.	-	-	Corp. Chr. Coll. Oxf.	Consecrated	1664	Died, March 26,	-	1684	Dalston, Cumberland	-	Charles II.
44.	THOMAS SMITH, D.D.	-	-	Queen's Coll. Oxf.	Cons. June 29,	1684	Died, April 12,	-	1702	Carlisle	-	Chas. II. Jas. II. Will. III. Anne
45.	WILLIAM NICOLSON, D.D.	-	-	Queen's Coll. Oxf.	Cons. June 14,	1702	Londonderry	-	1718	Londonderry	-	Anne, George I., George II.
46.	SAMUEL BRADFORD, S.T.P.	-	-	Bennet Coll. Camb.	Cons. June 1,	1718	Rochester	-	1723	Westminster Abbey	-	George II.
47.	JOHN WAUGH, D.D.	-	-	Queen's Coll. Oxf.	Elected, Aug. 23,	1723	Died, Oct. 29,	-	1734	St. Peter's, Cornhill	-	George II.
48.	SIR GEORGE FLEMING, Bart., D.D.	-	-	Edmund Hall, Oxf.	Elected	1734	Died, July 2,	-	1747	Carlisle	-	George II.
49.	RICHARD OSBALDISTON	-	-	Cambridge	Elected	1747	London	-	1762	London	-	George II., George III.
50.	CHARLES LYTTLETON, D.D.	-	-	University Coll. Oxf.	Elected	1762	Died, Dec. 22,	-	1768	Hagley, Co. Worcester	-	George III.
51.	EDMUND LAW, D.D.	-	-	St. John's Coll. Camb.	Elected	1768	Died, Aug. 14,	-	1787	Carlisle	-	George III.
52.	JOHN DOUGLAS, D.D.	-	-	Baliol Coll. Oxford	Consecrated	1787	Salisbury	-	1791	Windsor	-	George III.
53.	Hon. EDWARD VENABLES VERNON, DD.	-	-	Christ Ch. Oxford	Consecrated	1791	York	-	1808	Present Archbishop	-	George III.
54.	SAMUEL GOODENOUGH, D.D.	-	-	Christ Ch. Oxford	Consecrated	1808	Died, Aug. 14,	-	1827	Westminster Abbey	-	George III., George IV.
55.	Hon. HUGH PERCY, D.D.	-	-	St. John's, Camb.	Consecrated	1827	Present Bp. of Carlisle	-	-	-	-	Geo. IV., Will. IV., Victoria

PRIORS AND DEANS OF CARLISLE.

1. ATHELWALD has been noticed as the first Bishop of Carlisle.

2. WALTER. After he had spent the greater part of his life as a soldier, turned priest, and enriched the Priory with the property he received from the King in Cumberland, as a reward for his services. Of his successors, for a long period, nothing of importance to the Priory is known, and in several instances only their names, which are 3. JOHN.—4. BARTHOLOMEW.—5. RALPH.—6. ROBERT MORVILLE.—7. ADAM de FELTON.—8. ALAN.—9. JOHN HALTON, (made Bishop in 1792.)—10. JOHN KENDALL.—11. ROBERT.

12. ADAM WARTHVIC had a quarrel with Bishop Halton, who at his visitation, in 1300, tried to deprive the Prior of his office, by charging him with various offences, among which were, conniving at the irregularities of some of the Canons, and revealing the secrets of the order to the laity. The Bishop, however, failed to make good his charges. In 1304, (from old age) Warthwic resigned the Priorship, and, according to Bishop Halton's register, received a pension of twenty marks, for the support of himself, one servant and a boy.

13. WILLIAM HAUTWYSSSEL or HANREWYSSSEL, also resigned after being Prior four years.—14. ROBERT HELPERTON.—15. SIMON HAUTWYSSSEL, or HANREWYSSSEL, Prior about 1325. He died within a year of his election.—16. WILLIAM de HASTWORTH succeeded in 1325. During the time he was Prior, in 1331, the Bishop appointed the steward of the household, and in 1338 two persons were presented to him for the office of sub-prior, one of whom he elected. From these it appears, that the Bishop elected the officers of the Priory.

17. JOHN KIRBY, elevated in 1332 to the bishoprick.

18. GALFRID.

19. JOHN de HORNCastle. This Prior, on the death of Bishop Kirby,

was appointed Bishop by the Convent, but refused by the Pope. During his government of the Priory, it was visited by the Pope's command, by Bishops Welton and Appleby, in 1357, 1360, 1365, and 1373. In 1376, he petitioned the Bishop, to allow him to resign, on account of his age and infirmities, which was allowed. According to Willis (*Mitred Abbies*), the next Prior was THOMAS HEXTILDSHAM, "but he soon yielded it" to

20. RICHARD de RYDALE. During a large portion of the time he held the office, Rydale was absent, and his place filled by a substitute, appointed by the Bishop.

21. JOHN de PENRITH. Of this person the only record is the interference of the Bishop, to settle a quarrel between him and the Convent. He resigned in 1381, and was succeeded by

22. WILLIAM de DALSTON, who refused to swear canonical obedience to the Bishop, and sought to make the Priory independent of the see, for which the Bishop excommunicated him. After a series of legal proceedings, he resigned his situation.

23. ROBERT de EDENHALL, was installed in 1386.

24. THOMAS de HOTON.—25. THOMAS ELYE.—26. THOMAS BARNABY, 1433. 27. THOMAS de HAYTHWAITE. He erected the old Bishop's throne, destroyed during the repairs of 1764.

28. THOMAS GONDIBOUR, Prior from 1484 to 1507, has been noticed in the history of the Cathedral, as being perhaps the most active friend to the ancient buildings of the Priory.

29. SIMON SENHOUSE, elected 1507, repaired and beautified the tower of the Deanery.¹

30. CHRISTOPHER SLEE his successor, built the Abbey gateway.² He resigned the Priory from old age, and was allowed a pension of 24*l.* per annum.

31. LANCELOT SALKELD, elected 1532, the last Prior, is noticed in page 33 as the builder of a screen, on the north side of the Choir.

The Priory was resigned to the hands of Henry VIII. on the 9th of January, 1538, and dissolved January 9, 1540. The revenues at the dissolution were valued, according to Dugdale, at 482*l.* 8*s.* 1*d.*, and at 418*l.* 3*s.* 4½*d.* clear. Among the reliques possessed by the Priory, was a bone, said to have

¹ See the description of Plate XXXIX.

² Ibid. Plate XLV. also Willis's *Mitred Abbies*, vol. i. 234.

belonged to St. John the Baptist, another of St. Paul, two stones of Christ's sepulchre, and part of the holy cross, all of which were brought from Jerusalem, (as stated) by Waldieve, a son of the Earl of Dunbar. Speaking of the ancient manner of increasing the revenues of religious houses in general by means of reliques, in imposing upon the fanaticism and ignorance of pilgrims and others, the writer of Jefferson's work on Carlisle, says, "To speak of one article alone : the wood of the 'true cross' became so generally distributed throughout Christendom, that were it possible to suppose all the claims to its possession genuine, the forest of Inglewood itself would have been scarcely sufficient to compose that sacred emblem."

By letters patent, dated May 18, 1542, Henry VIII. founded and endowed the Dean and Chapter, consisting of "The Dean, four Prebendaries, (all of whom have houses within the Abbey), eight minor canons, a sub-deacon, four lay clerks or singing men, a master of the grammar school, six choristers, a master of the choristers, six almsmen, a verger, two sextons, porter, barber, cook, under cook, divinity reader, a court keeper, and clerk of the court, in all forty-four."¹ Willis states "by an old valor made on the first endowment or soon after, I find the Deanery rated at 120*l.*, and each Prebend 22*l.* 5*s.*"

LANCELOT SALKELD, the last Prior, was constituted the first Dean. Upon Henry the Eighth's death, (1547) he was deprived of the Deanery, restored after the death of Edward VI. in 1553, by Queen Mary, and was again deprived upon the accession of Queen Elizabeth in 1559.

Sir THOMAS SMYTH, LL.D., principal Secretary of State to Queen Elizabeth, was appointed Dean upon Salkeld's deprivation, by Edward VI. in 1547, and deprived on his reappointment, in 1553, and again restored in 1559. He was associated with Parker and Grindal, in preparing the third edition of the book of Common Prayer, and was the author of several works, the principal of which is "The Commonwealth of England."

THOMAS COMBER the 7th Dean, was deprived of this Deanery and his other preferments, for "being concerned (amongst the rest) in sending the plate of that (Cambridge) University to the king."² He was Master of Trinity College. See also the notice of Bishop Sterne, who was deprived of the mastership of Jesus College, for the same offence.

¹ Willis's Cathedrals, vol. i. p. 285.

² Nicolson and Burn, ii. 304.

THOMAS MUSGRAVE the 10th Dean, was a Prebend of Durham Cathedral, where he was buried; his successor,

WILLIAM GRAHAM, son of Sir George Graham of Netherby, was also Prebend of Durham.

FRANCIS ATTERBURY, was translated to the see of Rochester in 1712, and in 1722, was committed to the Tower, and deprived of his dignities, for favouring the cause of the Pretender. See the account of Bishop Nicolson for other matters concerning him.

GEORGE SMALLRIDGE, was so noted for his amiable disposition, that upon his succession to the Deaneries of Carlisle and Oxford, he was said "to carry the bucket wherewith to extinguish the fires which the other had kindled."³

THOMAS TULLIE, in 1683 was Chancellor, and in 1684 Prebend of Carlisle.

ROBERT BOLTON, was vicar of St. Mary's, Reading, where he is buried.

THOMAS PERCY, afterwards Bishop of Dromore, was related to the Northumberland family, and celebrated for his literary attainments. He died at Dromore House in his 83rd year.

JEFFERY EKINS, rector of Sedgefield, Co. Durham, was offered the bishoprick of Dromore, but preferred exchanging it with the late Dean, for the Deanery of Carlisle. He published a translation of Apollonius Rhodius.⁴

ISAAC MILNER, D.D. F.R.S. Memoirs of this celebrated divine and scholar, with notices of his works, are in the Gentleman's Magazine, 1811, and Jefferson's Carlisle. His papers in the Transactions of the Royal Society, and his History of the Reformation, have gained him an undying fame. He died at the house of his friend William Wilberforce, at Kensington, aged 70.

ROBERT HODGSON, D.D. F.R.S. Rector of St. George's, Hanover Square, and nephew of the late celebrated Bishop Porteus, whose works he edited, is the present Dean.

³ Jefferson's Carlisle, p. 251.

⁴ Ibid. p. 253.

DEANS OF CARLISLE.

No.	NAMES.	COLLEGES.	INSTALLED, or ELECTED.	DIED, or REMOVED.	BURIAL PLACE.
1.	LANCELOT SALKELD	-	Elected, May 18, 1542	Died, Sept. 3, 1560	Carlisle
2.	SIR THOMAS SMYTH, LL.D.	Queen's Coll. Cambridge	Installed - 1547	Died, Aug. 12, 1577	Mount Theydon, Essex
3.	SAMUEL WOOLEY, M.A.	-	Elected, Oct. 11, 1577	Died, March, 1595	St. Paul's, London
4.	CHRISTOPHER PERKINS, LL.D.	-	Installed - 1596	Died, August, 1622	-
5.	FRANCIS WHITE, S.T.P.	-	Installed, Oct. 15, 1622	Bishop of Carlisle 1626	St. Paul's, London
6.	WILLIAM PETERSON, S.T.P.	-	Elected, Dec. 4, 1626	Dean of Exeter 1629	-
7.	THOMAS COMBER, S.T.P.	Trinity Coll. Cambridge	Elected, Aug. 20, 1630	Deprived 1642 Died 1653	St. Botolph's, Cambridge
	Vacant Eighteen years.				
8.	GUY CARLETON, D.D.	Queen's Coll. Oxford	Elected, June 29, 1660	Bishop of Bristol 1671	Chichester
9.	THOMAS SMITH, D.D.	Queen's Coll. Oxford	Elected, March 4, 1671	Bishop of Carlisle 1684	Carlisle
10.	THOMAS MUSGRAVE, D.D.	Queen's Coll. Oxford	Elected, Oct. 10, 1684	Died, March 28, 1686	Durham
11.	WILLIAM GRAHAM, D.D.	Christ Church, Oxford	Installed, June 13, 1686	Dean of Wells 1704	Kensington
12.	FRANCIS ATTERBURY, D.D.	Westminster and Oxford	Installed, Oct. 2, 1704	{ Dean of Oxford 1711 { Bishop of Rochester 1712	Westminster Abbey
13.	GEORGE SMALLBRIDGE, D.D.	Christ Church, Oxford	Installed, Nov. 9, 1719	{ Dean of Oxford 1713 { Bishop of Bristol 1714	Christ Church, Oxford
14.	THOMAS GIBBON, D.D.	St. John's Coll. Camb.	Installed, Oct. 23, 1713	Died, October, 1716	Carlisle
15.	THOMAS TULLIE, LL.D.	Edmund Hall, Oxford	Installed, Nov. 22, 1716	Died, Jan. 16, 1726	Carlisle
16.	GEORGE FLEMING, LL.D.	Edmund Hall, Oxford	Installed - 1727	Bishop of Carlisle 1734	Carlisle
17.	ROBERT BOLTON, LL.D.	Wadham Coll. Oxford	Installed, Feb. 22, 1734	Died - 1763	Reading
18.	CHARLES TARRANT, D.D.	Baljol Coll. Oxford	Installed, March 3, 1764	Dean of Peterborough 1764	-
19.	THOMAS WILSON, D.D.	-	Installed, Aug. 2, 1764	Died, Sept. 25, 1778	Carlisle
20.	THOMAS PERCY, D.D.	Christ Church, Oxford	Installed, Nov. 21, 1778	Bishop of Dromore 1782	-
21.	JEFFERY EKINS, D.D.	King's Coll. Cambridge	Installed, June 23, 1782	Died - 1792	-
22.	ISAAC MILNER, D.D.	Queen's Coll. Cambridge	Installed, Feb. 2, 1792	Died, April 1, 1820	-
23.	ROBERT HODGSON, D.D.	St. Peter's Coll. Camb.	Installed, June 22, 1820	Present Dean of Carlisle	-

DESCRIPTION OF THE PLATES.

PLATE I. Title Plate: the east end of the north aisle, displays the principal oddities and defects of this portion of the Cathedral, viz. a portion of the tracery of the great east window deficient of mouldings, and the singular finishing of the easternmost choir arches. On the foliated bracket, which carries the arch, is the fragment of a rib evidently intended for the cross groining of the aisle; but the architect finding, no doubt, that this method would have hidden the mouldings of the choir arch, changed his design, and finished the rib from the wall upon a bracket representing a crouching figure. Below the foliated bracket are some marks, the remains of a bracket and column, intended (with the addition of a capital) instead of the present bracket to carry the arch. This description applies to the termination of the south side of the choir, excepting that instead of being foliated, the bracket represents a human figure sustaining the mouldings above.

Plate. II. GROUND PLAN. Those portions first erected, namely, the nave, piers of the tower, and walls of the south transept, are coloured darker than the other parts. At a glance of the plan it will be seen that the nave and choir are portions of different designs. The latter is no less than twelve feet wider than the nave, but the aisles of the choir are narrower than those of the nave. The columns on the south side of the nave and choir are both on the same line, and the increased width of the choir is, consequently, entirely on the north side. The nave, previous to the civil wars, is said to have consisted of nine compartments, and extended in length one hundred feet more than at present. It is so marked in Lysons' Cumberland, and in Willis's Cathedrals.

Figure 1, marks the Norman doorway to the Cathedral, from the Abbey buildings; a modern casing, with Italian mouldings, has, however, quite destroyed its original character. Behind this door is a small square hole, running horizontally along the wall of the nave, but neither its extent, or the purpose to which it was applied are known.

2. A Norman doorway, formerly an entrance to the Cathedral at the east end. From this it is certain that the present east end was the extent of the Norman Cathedral. It was discovered about nine years back, and opened by order of Mr. Prebendary Markham, but immediately closed again. The wall which hides it internally and externally, is merely a casing, and the space between, hollow. When opened some fragments of the door, a hinge, and some nails were found strewn about. It is rather singular, that it was not in the centre, even of the old choir.

3. The present public entrance to the Cathedral. Referring to the elevation Plate III. and the view Plate XXIII. it will be perceived that this is a square headed opening (which would almost disgrace a barn,) with a window above it, of debased pointed architecture, erected after the termination of the civil wars. It is probable that there may have been an entrance porch at this point somewhat similar in its general plan to St. Catherine's Chapel, at the opposite side of the church. That there was an apartment of some kind is borne out by several very apparent facts. First, the wall containing the door is not parallel with the other portions; second, the clustered column at 3. is similar in its arrangement on the eastern side, to others in the aisles, but on the west side it is turned round, and instead of three shafts, like the others, consists of five. From the two additional shafts, a perfect rib springs to the centre of the column *g*, and between this and the more modern wall of the doorway, is the remains of the groining of a compartment similar to the aisles: third, the column at *g*. has above it portions of another arched rib enriched with a chevron ornament, similar to that over the north aisle (see Plate XXVIII.); and fourth, on the outside of the Cathedral, at the back of the columns, 3. is the section of the wall of a porch or aisle to the north transept, cut so as to resemble a buttress, but having attached to it (as shewn in Plate XXIII.) a column, with part of the arch mouldings belonging to a window similar to those of the north aisle immediately adjoining. The section of the corbel table above is also clearly indicated.

4. An ancient pointed doorway to the north aisle.

5. A modern doorway executed in imitation of the Norman windows of the aisles immediately adjoining. This doorway is exclusively an entrance to the parish church of St. Mary, which was before, through an opening in the circular partition in the south aisle, now blocked up. It appears that a much more desirable object would have been, the restoration of the ancient Norman doorway to the nave, instead of putting this enriched doorway where it has no connection with the Cathedral.

Referring again to the subject of the present northern entrance, may not the remains of the building described under the figure 3, be those of one of the chantry chapels formerly in the Cathedral, the more especially as it had three other entrances?

6. Doorway to the choir. This is close to the northern pier of the tower, but so arranged by the screen work on the south side that it opens exactly upon the centre of the choir.

7. Is a screen, the work of Lancelot Salkeld, last prior and first dean of Carlisle, erected about 1530. It is divided into three compartments. The central one opens into the choir by an ascent of three steps in the aisle. Its general character, as may be seen from the view of the choir, is very elaborate, but although some portions are exquisitely carved, it is not very chaste in point of design, being a mixture of Gothic and Italian architecture. The lower portion of the screen is panelled, and in each panel are two carved heads in basso-relievo; the upper portion is of rich tracery. Each compartment was surmounted by a pediment, with shields in the centre: one of these, (the westernmost) has been destroyed. On the central one, (in the aisle) are the royal arms, and supporters of Henry VII. quartering those of France, and on the reverse, the initials L. S. The right hand shield (in the choir) is typical of the crucifixion, viz. the hands and feet, transfixed with nails, and in the centre a bleeding heart with the spear in it. The reverse is ornamented with the Prince of Wales's feathers, bound by a label with the letters O. S. P. E. carved on it. Lancelot Salkeld's initials occur three times on different parts of the screen. Nicolson (Hist. Cumberland) states that it was erected by Prior Senhouse, about the year 1500, his known adage having been upon it, of "*Vulnera quinque Dei, sint medicina mei.*" But it is evidently of a later date.

8. A modern doorway at the side of the Bishop's throne, filled with some beautiful specimens of the ancient screen work of the choir. Behind this are three steps descending into the south aisle.

9. Entrance to a circular staircase, communicating with the roof of the north transept.

10. Staircase in the north-east angle. This is the principal communication to the upper regions of the Cathedral, and is entered through a doorway in the last compartment of the arcade, shewn in Plate XXX. Its termination by an ascent of fifty-three steps at the level of the triforium is ornamented by a circular ribbed vaulting, (see Plate XXXII). It is lighted at six intervals by loop-holes cut through small buttresses in the angles of the great eastern ones. These small buttresses are terminated against the octagonal turret above, with minutely crocketed gables (see Plate XXIV). The termination of this staircase externally is more enriched than any other portion of the Cathedral, having an enriched running trefoil ornament along the parapet, nearly assimilating with that of the northern clere-story. The north-east buttresses terminate against it in highly ornamented gables, with elaborate tracery on all sides of the last stage of each buttress. This panelling somewhat resembles the arrangement of the central portion of the east end, having a large division, and above it, in the gable, a small triangular ornament, like the upper window.

In the west side of the staircase is a door, by a rise of four steps to the parapet of the north aisle, and in the south side a passage in the thickness of the wall, lighted by a loop-hole; the place of which was formerly occupied by a beautiful little spherically ornamented window,¹ destroyed in some late repairs.

On the west side of this passage is a small square headed doorway, communicating with the triforium, (see Plate VII. f.) and close to it a small window (blocked up) opposite the preceding one. At the end of this passage, immediately at the back of the northern buttress against the great window, is a smaller circular staircase lighted by loop-holes in the angle of the buttress. The first opening in this, communicates (by thirteen steps) with the ambulatory of the clere-story; the second (four steps higher) with the roof of the

¹ See Lysons' Cumberland, where it is shewn.

octagonal turret of the east-end; the third, by a further ascent of twenty-four steps to the parapet of the clere-story, at the springing of the great roof.

At the last step but three, (on the south side) another opening two feet, seven inches wide, leads up a flight of sixteen steps, in the thickness of the wall, above the head of the great east window, to the base of the triangular window. A similar descent of fifteen steps on the south side of the triangular window, leads to a doorway opening upon the south parapet of the clere-story, and to a small circular staircase, with a descent of twenty-five steps to the south clere-story; lastly, another descent of fifteen steps leads to a doorway (seen in the east elevation,) which communicates with the triforium of the south side.

The two staircases near the great buttresses of the east window, terminate pyramidally immediately inside the pinnacles; but instead of being carried to a point, a small piece of sculpture is introduced, that on the south side representing a *rose*, and the north side a *crown*.

Immediately behind the crockets and crosses on the gable of the east end, (see section Plate VII.) is a series of twenty-four steps ascending on the north side, to the apex of the roof, behind the central cross; on the south side, are nineteen steps descending to a lead flat, at the base of the southern pinnacle.

11. Staircase entered from St. Catherine's Chapel. This terminates at the roof of the chapel, and communicates with its parapet and that of the south aisle. Three steps below its termination it communicates (through the chapel roof) with the triforium of the south transept, and, up a ladder, in the place of a staircase destroyed, to its clere-story, as well as to that of the nave. At the north-west corner of the transept clere-story, is a passage communicating with the west end of that belonging to the choir, making the passages round these portions of the Cathedral complete.

12. Buttress containing a staircase described in Plate IV.

13. Ancient well in the Norman pier; the entrance to this is represented in Plate XXV.

14. Another well under the tower of considerable depth, now covered by a large flag stone. These wells were most probably sunk for the purpose of supplying with water those who took refuge within the Cathedral, during the

many sieges from which the city suffered. The first is now used merely for cleaning the Cathedral floor.

It has been supposed that a subterranean passage connected the Castle with the Cathedral. In St. Catherine's Chapel, immediately behind the well, (at fig. 15.) is the first of a flight of descending steps; to what extent these were carried we have no knowledge, but whether they merely led down to the well, or then crossed it by a platform, to a doorway opening upon a pivot in the masonry of the opposite wall into the conjectured passage, is a capital field for the consideration of the lovers of romance.

15. Bishop Barrow's tomb and effigy, 1429.

16. Effigy ascribed to Bishop Strickland, but evidently of a much earlier date.

17 and 18. Arched recesses described in Plate XXIX, containing, beneath them, stone coffins, in which Bishops Welton (1362) and Appleby (1395) were said to have been buried. Some time since the coffins were opened, but nothing but stones and rubbish was found in them.

19. Ancient altar tomb (shewn in Plate XXVIII) to Prior Simon Senhouse. The top of this monument is one large blue stone, perfectly flat: and "on this the tenants of the Dean and Chapter, by certain tenures, were obliged to pay their rents."¹ From this stone, to the doorway at 4, the north transept is inclosed by a railing, and used as the consistory court of the diocese.

20. Monumental brass to Bishop Bell, 1496.

21. Ancient closet in the north aisle recently opened.

a. Norman columns of the nave, now acting as terminations to the massive buttresses erected after the civil wars. c. St. Catherine's Chapel, described and illustrated by Plate XXV. This chapel is not square with the general plan of the Cathedral; the defect is caused by one corner (the N. E.) having been projected from the line of the new choir aisle, and another corner, (the N. W.) from that of the old aisle, which was wider than the new one. The defect is scarcely perceivable in the interior, but is on the exterior very visible. St. Catherine's Chapel is at present used as a robing-room for the choristers, and contains all that remains relating to the ancient ceremonies of the Cathedral. There are three *almerys*, or closets; the *Cornu Eberneum*, or horn said to have been given to the Priory in the twelfth century, instead of a written

¹ Pennant's Tour.

document as evidence of certain grants made by King Henry the First;² it was formerly ornamented with some metal, (probably gold) as it has been taken off: also two *cope*s, or vestments, one of crimson velvet ornamented with broad border of gold, and covered with foliated ornaments; the other is composed of embroidered silk, with a worked border, consisting principally of eight figures, said to represent Catholic saints of the Church. The last curiosity is a helmet, (richly figured) of the fourteenth century. Two of the *almerys* are the work of Prior Gondibour about 1500; one is used as a closet for the surplices of the choristers, and the other contains the remains above mentioned. The third is of a much earlier date, and probably belonged to the Norman choir; it represents two compartments, of one side of a building with pedimented windows in the roof, which is carved in imitation of circular slates, or tiles.

d. Modern vestry, or robing room attached to the south aisle. In the corners of this apartment, against the Cathedral, are the brackets represented in Plate XVII. numbers 4 and 5. Above them are the remains of ribs, forming portions of the groined ceiling of an ancient apartment, on the same site. From the ancient staircase (in the buttress) on the roof of this vestry, it was evidently attached to the Abbey buildings. *e.* The south transept; the south wall of this appears from its immense substance, (being eight feet thick, exclusive of the modern masonry on the exterior,) to have been intended for a castle instead of a Church. *f.* Column in the north aisle, represented in Plate XI. *g.* Another column in the north transept delineated in Plate X. *h.* The Bishop's throne. *i.* The modern pulpit. *j.* The position formerly occupied by the *litany desk*, now removed into the vestry already described. The litany, now read from the stalls, was formerly delivered at this place. In consequence of its removal, the brass commemorating Bishop Bell has been

² Ulf, a Danish Prince, gave his lands to the Cathedral at York, in the same form, and the horn still remains in that Cathedral. After being stolen during the Reformation, and deprived of its gold fittings, and chain attached to it; it came into the hands of Lord Fairfax, about 1671, who re-ornamented and restored it to the Cathedral. "In the year 1290 the virtue of the Carlisle horn, as evidence was tried; for some dispute having arisen respecting the appropriation of tithes of the newly cultivated lands, within the forest of Inglewood, the Prior came forward, and said that those tithes had been given by King Henry, to his Church, *per quoddam cornu eberneum*, the right was adjudged to the King, as the grant by the horn did not appear to extend expressly or by implication to such tithes. Coke, 4. Inst. 307." *Jefferson's Carlisle*, 172.

seriously injured and worn, by persons walking directly over it. It would be quite a charity to replace the desk in its original position, were it only to save this beautiful brass from further demolition.

k. Two steps at the end of the stalls. *l.* Three more steps in front of the altar table. Another step at the entrance to the choir at 6, makes a total ascent of six steps from the transept to the altar table, (see Plate V.) *m.* Altar table of the Cathedral. *n.* Altar table of the parish church of St. Mary. *o.* Modern stairs behind the stalls to the organ gallery, introduced in the year 1835. *p.* Staircase to the organ. *q.* Screen work, the form of which is shewn in Plate VII. Nothing can exceed the beautiful execution of the crockets and finials in the upper portion of the tracery.

r. Screen separating St. Catherine's chapel from the north aisle, and represented in Plate XXXIII. *s.* Another screen in the south transept, with a door in its centre forming the entrance to the chapel. *t.* Doorway in the south transept formerly the entrance to the Cathedral from the Chapter-house, but now filled with the face, and some other machinery connected with the clock. *u.* Modern partitions, separating the Cathedral from the parish church of St. Mary.

Plate III. Elevation of the north side. It must be evident, from its mutilated state, that it would be exceedingly unfair to apply any thing like criticism to the present appearance of the Cathedral, and it is therefore only in the remaining parts, that we must look for any thing like beauty of design. In this particular we shall not be disappointed.

Independent of its mutilation, the Cathedral has suffered materially from the perishable red sandstone of which it is constructed, with the exception of the *exterior* of the nave, and south transept, cased with a greyish stone, both hard and durable. The latter stone is supposed to have been taken from a quarry in the grounds of Geo. Head Head, Esq., at Rickerby. The red sandstone from its softness, is extremely perishable when exposed to the atmosphere, but is for all purposes of interior decoration, (as may be testified by the internal parts of this Cathedral,) exceedingly well adapted. The builders of the Norman Cathedral knew this, and acted accordingly.

Among the many defects that occur in looking at the north elevation, is the bare appearance of the clere-story parapet, when opposed to the richness of the windows, and cornice immediately above them. To this it may be

answered, that the present is certainly not the original parapet, which was most probably in character with the enrichment of the clere-story. The north transept too, has not only lost its ancient parapet, but the tracery of its great window, formerly decorated in the same style as the great east window, and is altogether the most unsightly portion of the Cathedral.

The nave, differing as it does in height from the choir, is rendered still more incongruous by the loss of its high pitched roof: the tower also, in consequence of this looks merely like a huge buttress to the choir. In this elevation the different styles of architecture composing the whole building are clearly developed, namely the Norman in the nave;¹ the lancet, or first pointed in the aisles of the choir; the highly decorated in the windows of the clere-story, and termination of the staircase at the east end; the perpendicular or later Gothic of the 15th century in the tower; that of the 16th century, in the window introduced in the third compartment from the east end; and the debased in the window over the entrance doorway to the Cathedral.

The aisle of the nave, externally, is divided into compartments, by flat buttresses,² projecting only ten inches from the wall, and terminating in the parapet wall, which, between the buttresses, is carried upon a corbel table, composed of shields and trefoil heads. A portion of this is represented on Plate XVIII. at G. The trefoil head is about 1400, and consequently not the original termination. A string course runs continuously along the wall and buttresses, and resting on it, in each compartment is a circular headed window, ornamented on each side with a single column. One of the arch mouldings is decorated with a ring-like ornament. All the aisle windows of the nave, except one over the modern doorway, are restorations.

The clere-story of the nave, likewise, has a window in each compartment, ornamented in a similar manner to those just described, except that the outer moulding of these is ornamented with the billet, (see Plate XIII.) The string course at the neck of the semi-circular head, runs from one to the other; in the

¹ Sir Walter Scott, in his *Border Antiquities*, says, "The Architecture seems to denote an earlier era than the time of William Rufus, and though there is no corroboratory evidence to establish the fact, yet it was very probable that a part of the work belongs to the age of St. Cuthbert."

² The width of these buttresses is precisely the same as the diameter of the columns inside, namely 5 feet 8 inches.—see Ground Plan.

aisle it is broken by the buttresses. Above the clere-story windows on each side is a continuous corbel table composed of heads with mouldings above them. The detail of part of this is represented in Plate XIII. and in Plate XVIII. at F., are some of the heads; all differ in character and many are very expressive.

The basement of the aisles of the choir, is composed of a series of bold mouldings with a plain wall, raised to the height of the internal arcade. Above it is a string course carried all round the choir, forming the base of all the windows, excepting one in each aisle already mentioned, as having been altered to give light to the altar. The space between each buttress, as represented in Plate IX., is divided into four parts, the two central, wider than the others, forming a window, and the side ones, blank. In all the compartments, excepting the second from the east, these blank spaces are equal. In that compartment there are three equal spaces and a narrow one at the right side, with an acutely pointed arch. The angles of the buttresses, above the basement, are chamfered, and ornamented with a trefoil head; the termination at the base is a small rising knob.

The windows of the choir clere-story, are highly ornamental in their tracery, and above them from the tower to the east end, is a richly ornamented cornice, principally composed of a sunk moulding, having a head and foliated ornament (frequently the ball flower,) inserted during its whole length. At four intervals on each side of the choir, this cornice is broken by the old *gurgoyles* or water spouts. These project between two and three feet from the face of the wall. The space of wall between each window, is exactly a yard, excepting the three first from the east end, which are Nos. 1 and 2, 3 f. 1½ in. and No. 3, 2 f. 8 in.

Somewhat of monotony is caused by the absence of flying buttresses, from the clere-story to the aisles, but as there was never any groined ceiling to the choir, they were not required. This defect would not be apparent, if the jambs of the windows had any depth of mouldings round them; but the mullions are unfortunately flush with the wall.

Above the Norman piers of the Tower, is the latest portion of the Cathedral, ascribed to Bishop Strickland, about 1400. It rises externally in four divisions from the roofs of the transepts. In the second are small loop-hole windows, originally intended to give light to the lantern, but now blocked up; the third has two pointed windows on each side, except the east, which

has only one, the place of the second there being occupied by an opening into the roof of the choir.¹ These windows light an apartment below the belfry, which occupies the fourth or upper division. It has on each side of the tower, a large flat pointed belfry window: the head of which internally forms an elliptical arch, rather an unusual form at the time of their erection. Their labels are ornamented with bold projecting heads.

Above these windows is an ornamented cornice, similar to that of the clere-story, and a battlemented parapet. Perhaps the tower is altogether the most irregular portion of the Cathedral. In the first place its height, with reference to that of the choir, and its own bulk, is excessively diminutive; and secondly from the increased width of the choir, in proportion to the Norman plan, the tower does not occupy much more than two-thirds of its width. This defect is, however, admirably hidden by the introduction of a turret, on the north side, rising to the top of the third stage of the tower, and by a second turret at the apex of the tower surmounted in modern times by a vane.

The tower was formerly ornamented with a leaden spire, (if its proportions may allow it to be so termed) about fifteen feet above the battlements. By some accounts it is stated to have been thirty feet high. Having gone greatly to decay, it was taken down soon after the Restoration.

In the Cathedral, the groining of the tower, and all the arches in the neighbourhood of its piers, has a very singular and twisted appearance, from the circumstance of the tower having on its *first* erection sunk to the extent of nearly one foot, owing to the want of a proper foundation. The various descriptions of the Cathedral, affirm that the weight of the present tower was the cause of the sinking, and they state that, but for this circumstance, the tower would have been carried up to a much greater height. That this was not the reason, the diminutive height of its different stages will testify, and we have conclusive evidence that the shrinking must have occurred before the erection of the choir, after 1292, in the fact that no fracture, or sinking, is apparent in the choir arches, or columns against the tower.

The tower is further disfigured externally by the removal of the pointed roofs of the nave and south transept, most probably effected at the time of

¹ An arched opening at the east end, opposite the triangular window also opens into this roof. There is consequently a communication with the tower from it.

the demolition of portion of the nave; their form is marked by the coping stones still remaining on the tower. What their internal designs were, it is utterly impossible to state, but it is most probable that their timbers were open to the Cathedral, as was the case at Winchester, the more especially, as the point of the arches of the tower lantern, was considerably above the apex of the clere-story walls, upon which the roofs rested. It does not appear that there ever was any other roof over the north transept than the present, as there are no marks of its existence on the wall of the tower.

The arch of the south side of the lantern, is blocked up by the transept ceiling, and that of the west side is glazed in the most tasteless and bungling manner imaginable. On the north side, as shewn in the elevation and section, the arch is filled with the tracery of a window, the same date as the upper portions of the tower; the south arch was open to the choir until the year 1764, when it was blocked up, as appears from the following minute of the Dean and Chapter; "That the arch of the tower at the west end of the choir, where the organ stands be stoothed and ceiled, so as to form a Gothic arch, answerable to the great east window." This is the remains of the tracery, seen round the present organ. (See Plate XXXIV.)

The design of the north side of the tower, differs considerably from the others. On account of the introduction of the turret before described, the whole of the windows in it are thrown considerably out of the centre. Between the windows below the belfry is a canopied niche, having at its base an angel bearing a shield, and bearing on his head a tablet, for the reception of a statue.

Referring to the elevation of the tower it will be seen that at the base of the two upper stages are what may be termed small buttresses. Those of the lower division extend round the north, west, and south sides, and those of the upper only to the north, and west sides.

The access to the tower is three-fold. First, from the north side of the clere-story; second, externally from the north side of the choir roof; and thirdly, from the interior of the choir roof before mentioned, (see Plate VII., no. 2. fig. 14.)

At the east end of the clere-story, (north side) is a passage in the thickness of the wall, lighted by a small loop-hole, seen in Plate VII. no. 2, immediately above fig. 16. At its termination against the loop-hole is a circular staircase in the turret at the s. e. angle of the tower; rising thirty-one

steps, it opens upon the second communication, from the exterior; and eight steps higher, to the passage round the tower figured 13 in Plate VII. The fiftieth step terminates this staircase in the manner represented by Plate XXXI. Descending one step, (through an opening on the south side of the staircase) into a short passage, a doorway on its west side opens upon the apartment below the belfry communicating with the choir roof; and at the end of this small passage, in the north-east angle of the tower, is a smaller circular staircase than the last. The ninth step of this leads to the belfry; the thirteenth to the lead covering of the turret already described; the twentieth to an opening at the top of the bell frame-work; and the fortieth to the lead covering of the tower at the battlements. On the south side of the turret above the leads are portions of eight additional steps leading to its battlements. Upon this turret the heavy modern vane is fixed. In placing it on the turret, the stone newell which supported the groining of the staircase at its termination was removed, so that this part, before easy of access, and sound in construction, is now dangerous even to the safety of the turret itself.

THE BELFRY, contains, or rather did contain six bells. These were originally supported on oak frames, some of which having gone to decay, the whole has recently been removed and replaced by fir, upon the following order of the Dean and Chapter, "The timbers of the belfry ordered to be *repaired*." The whole of the bells are of different dates. It appears that when Bishop Strickland finished the tower, he furnished it with four bells. Of these only one remains, the second of the present peal.

The first bell, (note F.) shewn in the longitudinal section, is inscribed in capitals as follows: "I warne you how your time doth pass away, serve God therefore whil life doth last, and say glorie in axcelsis Deo anno Domini, 1657. John and William Langshaw, workmen." The hammer of the clock strikes on the rim of this bell.

The second, (G.) Bishop Strickland's bell, has the following in richly ornamented Lombardic capitals, "In : voce : sum : munda : maria : sonando : secunda : + N. P. C. +" and underneath the initials, + J : B :

The third, (A. sharp) was cracked while ringing during the rejoicings for peace after the battle of Waterloo, and was removed to the back of the altar, when the belfry was re-timbered, (see Plate XXX.) It has the following passage on its rim, "This ringe was made six tuneable bells at the charge of

the Lord Howard, and other gentree of the county and citie and officers of the garrison, by the advice of Majer Jeremiah Tolhurst, governor of the garrison, 1658.”¹

The fourth, (B.) is inscribed as follows. “Jesus be our speed George Lees Edmund Wright Bel Founders Will Orbel L. M. 1608.

The fifth, (C.) has on it “Geor Fleming D D Decanus Gloria in Altissimis Deo 1728.”

The sixth bell (D.) has not any sentence on it, but is simply inscribed with the initials “W. J. L.” and the date 1659.

A few years back, from the supposition that the ringing of the bells shook the tower, it was resolved not to ring them any more. Small cords were then attached to the tongues (over pulleys), and conveyed through the groining to the floor of the tower, and one person can now comfortably make the whole give a faint sound.

Plate IV. The south side differs materially from the north elevation. Against the end of the south transept the Chapter-house and cloisters formerly stood, and owing to their removal this portion is bare and unsightly. Acting as buttresses to the transept, their destruction is said to have caused the end wall of the transept to give symptoms of falling outwards some few years back. The lateral pressure of the transept walls, consisting as they do of great masses with small openings and only depending on their own foundations for support, could not have been the cause; the removal of the Chapter-house during the civil wars could not have caused it, or the fracture would have appeared at the time. The most probable reason is that during the removal lately of the remains of the cloister, upon which the Chapter-house stood: the foundation of the south wall may have been shaken; but whatever was the cause, it might have been remedied by the erection of two large buttresses in character with the transept; these would also in a great measure have destroyed the monotony of its appearance. Instead of this the whole of the transept has been completely bored and shaken, and long iron rods inserted from the columns of the tower along the triforium, to the external walls, and fastened at either end with strong clamps, at an expense that would have probably erected half a dozen buttresses. The modern casing at the base of

¹ Excepting this bell, all the inscriptions are on the upper portions or necks.

the end of the transept (about 12 feet high) shews the height of the cloisters ; and the doorway above the level of the Chapter-house floor. From this it would seem that the Cathedral was entered at the south transept from the Chapter-house, by a flight of steps.

The nave here differs from the north side in not having any buttresses between the aisle windows, nor a corbel table above them. In the restoration of the windows they were considerably elongated as may be seen by a comparison with the north side. The absence of the buttresses and corbel table here, is accounted for by the cloisters having formerly ornamented this portion of the Cathedral. Between the two remaining windows of the aisle is a panel divided into four squares, which most probably indicated some repair or alteration here, but is now so much decayed that the form only is visible.

The clere-story is in every respect like that on the north side.

The windows of the aisles of the choir, beyond the third compartment from the east, differ materially from those of the north side, and are most probably somewhat earlier in date. The first, or east compartment of the aisle is deprived of its corbel table, and the parapet wall is on the same face as that below ; otherwise that, and the second, and third compartments are as near as possible the same as the north side. The remaining windows have all three lights, instead of two like those of the north aisle. The fourth has on each side of the window two narrow arches resting on brackets and columns. Beneath the bracket on the right side is a half column, but there is no appearance of another ever having occupied the left side.

The fifth compartment is principally occupied by the Vestry already described in the plan. On the roof in the east side of the left buttress, which is more massive than the others, is a doorway seen in Plate XXII. This leads down a narrow staircase to what was formerly a gallery, open to the aisle, now plastered up. The sixth compartment is curious, on account of the columns at the sides being only half the length of the windows, and likewise in the small circular openings in the spandrils above the mullions. The last remark also applies to the seventh window. In these small circles the stained glass still remains. The clere-story windows are deficient of the trefoil ornament at the base of those on the north side, and the blank window on the north side (see Plate XXIII.) is also wanting here.

All the gurgoyles of the aisle remain, though in a very decayed state.

As marked in the engraving they are on the face of each buttress, excepting on those of the vestry which are at the outer corners, in order that the drainage should clear that building. Excepting one at the west end, intended for a lamb, they are representations of beasts holding their mouths open with their claws. Lead pipes were introduced from the gutter to their mouths, through the buttresses: all but one at the east end of the Cathedral on the north aisle are entirely disused, and the more modern system of draining by pipes against the walls substituted.

Plate V., longitudinal section, displays the general design of the interior of the Cathedral. The first arch of the nave from the tower, was horse-shoe shaped and narrower than the others, and part of it on the first large column not affected by the sinking of the tower, retains its original form. Attached to the wall, between each arch is a semi-column which terminates at the base of the triforium. These most probably were, at one time, surmounted by statues, as there is no appearance of their ever having been carried higher than they now are. The triforium is composed of a plain semi-circular headed archway, open to the roof of the aisles, without divisions or ornament of any kind. Both extreme compartments of the choir are narrower than those intervening, with very acutely pointed arches; the others are equilateral. The west end arches rest on half piers, against the tower walls, and the arches at the east end on brackets. These extreme arches were probably made more acute than the others, for the purpose of relieving their thrust, although from the massive walls at the west end and buttresses at the east, there could have been no occasion for it.

At the east end, on the north side, the cornice of the triforium is raised a few inches, to prevent the hood moulding of the arch touching it, which it does at all the other extreme arches.

On the north side of the choir, beneath the grotesque heads at the junction of the hood mouldings, is a small foliated ornament. One of these is shewn in Plate XXX. immediately above the capital. The central column of this side, has been seriously weakened by being cut away to fix monuments against it, and the general security of the building consequently injured. The present Dean and Chapter have very prudently determined not to allow this dangerous practice to be continued.

Regarding the equilateral arches of the clere-story, and the forms of the windows, as well as the bracketed columns supporting the ceiling, they certainly appear much earlier in date than the tracery of the windows, or the quatrefoil parapet within the choir. On an examination of the masonry, we find that such is not the case, as those portions are part of the original work. In several instances the tracery of the windows forms part of the jointing of the arch.

The roof of the choir is composed of a series of sixty-seven trusses, nine of which, exactly over the columns of the choir, are larger than the others. The truss is composed of rafters, having within them a semi-circular rib (that of the old ceiling) separated in the centre by the longitudinal beam, seen in Plate XXXVII. Above this circular rib, and resting on it is a tie beam, and struts; between this and the point of the roof is another small tie beam. The rafters are boarded over, and covered with lead. By the plan it will be seen that the whole length of the choir is 134 feet, and that from the timbers of the roof, occupying above 44 feet of that space, the distance between each truss is only sixteen inches. Exclusive of the boarded covering under the lead, this roof contains nearly 6500 cubic feet of oak. The scantling of the timbers are as follows:

			Length.	Width.	Depth.
Rafters ; the nine principal	-	-	33 ft.	9½ in.	11 in.
———— the fifty-eight smaller	-	-	33 ft.	7½ in.	9 in.

The circular ribs are of the same substance as these.

Lower tie beams, principal	-	-	15 ft. 10 in.	10 in.	13 in.
———— smaller	-	-	15 ft. 10 in.	8 in.	10 in.
Upper tie beams	-	-	7 ft. 7 in.	4½ in.	6 in.
Struts or braces	-	-	4 ft. 2 in.	4½ in.	6 in.

Plate VI. No. 1. Elevation of the east end.

The irregularity in the design of the tower, (described in Plate III.) here shews itself most conspicuously. Another defect in the Cathedral not before noticed, is here represented, namely the irregular appearance of the pediment. The cross on its apex has the effect of not being in the centre of the choir, but it is the great east window as well as the triangular one above it, that are

really out of position,¹ although from the great buttresses having been placed to suit the window, the defect is externally thrown upon the pediment.

The east end is as irregular in its design as the tower. The end of the south aisle has the corbels and parapet of the rest of the choir, and the buttresses are terminated with tall pinnacles, much decayed. The wall of the north aisle is higher than the last, on account of the passage between the staircases, and the buttresses are terminated below the parapet by gables, richly panelled and ornamented with crockets and finials.

In the crosses ornamenting the pediment, with the crockets running between them, Carlisle Cathedral is certainly unique, but unfortunately, from the perishable nature of the stone, all but their bases have disappeared, and the central cross is but a restoration: a portion of one of the side crosses is preserved in the Cathedral, and is the authority for their delineation in this plate. Four decayed niches in the buttresses had a statue in each, probably of the Evangelists.²

The east end altogether is in a most miserable plight, excepting the triangular window, which was badly restored during the year 1829.

Plate VI. No. 2. Section across the west side of the tower and transepts.

This section is with few exceptions, the counterpart of Plate VII. No. 2. In the space of the nave, the light tint terminating in a low pediment, at the capitals of the lower columns is the external form of the parish church of St. Mary. The pointed window in the north transept, with three quatre-foils in its head has recently been very badly restored.

Plate VII. No. 1. Section across the choir looking east.

The tinted space at *a*, above the ground line, shews the height to which the floor of the choir at the altar has been raised at different times. *b*. A piscina inserted in the ancient doorway before mentioned. Previous to the doorway being discovered the piscina was turned round and hidden in the wall. It was placed in its proper position by the Rev. Prebendary Markham.

¹ From the extremity of the window to the wall of the south aisle internally, the distance is 20 ft. 4 in., and the corresponding space on the north side, 21 ft. 1 in. being 4½ in. out of the centre.

² See the elevation in Lysons's Cumberland.

c. Doorway opening on the parapet of the north aisle, from the staircase. *d.* Another door to the north side of the clere-story parapet. *e.* A similar door to the south parapet. *f.* and *g.* doorways communicating with the triforia, and already described, (page 35.) *h.* Termination of the trefoil ornament of the staircase parapet. *i.* Ancient wood bracket over every alternate compartment of the choir, (see the perspective view, Plate XXXVII.) *k.* Height of the present ceiling, and *l.* the ribs of the same. By referring to these and the circular rib of the ancient ceiling above, their difference of height is clearly perceivable.

The groining of the aisles here shewn in section is different to most examples ; for, instead of rising to the junction of the cross rib as is usual, the centre is depressed sixteen inches below the sides against the choir arch and wall of the aisle.

Plate VII. No 2. Section across the east side of the tower and transepts.

At figure 1, is an appearance of an old square headed doorway in the wall. 2. Norman arch of the old south aisle of the choir, now blocked up. 4. Portion of an arch acting as a buttress to the tower arches. A similar one occurs on the west side of the north transept, (see Plate VI.) 5. Screen and entrance to the choir. Nothing can exceed the delicacy and beauty of execution displayed in the crockets and finials which decorate the tracery of this screen. 6. Ancient well in the pier, before mentioned. 7. Entrance from the former Chapter-house to the south transept, now containing the face of the clock, placed on the ceiling above, and communicating with it by means of a long rod on the face of the wall. The hours are struck upon the outer rim of the first or great bell, by means of a heavy hammer, connected with the clock by wires. From the awkward management of this connecting machinery, it makes more noise in the Cathedral than even the striking itself. 8. Compartment of the south transept clere-story represented in Plate XIII. 9. Triforium which formerly extended all round the transept, but now partially blocked up. 10. Passage round the clere-story. 11. Partition filling up the southern arch of the tower, (see Plate XXVI.) 12. This arch with its window is represented in Plate V. 13. Passage round the tower. On the south side of this passage are four openings (see Plate IV.) Two of these (between the central one in the pediment of the old roof,) gave light to the groining of the

tower by means of the small shelving apertures shewn in the section. The fourth opening is a small loop-hole, which lights the western passage; formerly further lighted by a window in its centre, now blocked up. The north side of this passage has (see Plate III.) a long trefoil headed window, (also blocked up,) and in the inner wall two shelving openings, similar to those in the south side. The east side of this passage had, in the outer wall, two openings, (also recently blocked up;) one of these looked into the choir, and the other seen in Plate XXIII. lighted the passage. In conjunction with the great window in the northern arch of the tower, the small openings in the inner wall gave light to the lantern, but since the introduction of the ugly glazing in the western arch, they have all been blocked up. 14. Archway opening to the roof of the choir. 15. Doorway to the tower battlements. 17. Corbels intended for the timbers of a floor, to be placed immediately over the groining of the lantern. 18. Octagonal opening in the lantern; and 19. Floor and ceiling at the level of the clere-story capitals in the south transept, erected about 1400. The columns which in this section appear below the floor, are entirely blocked up by modern masonry, so that, internally, the transept does not appear to have any clere-story. This ceiling and the masonry just mentioned might be removed with great advantage to the appearance of the Cathedral, by attaching the panelling to the tie beams of the roof above. By this alteration the whole of the clere-story, and the large window at the end of the transept would be perfectly shewn, and the building relieved from the weight of many tons of useless timber and masonry. The scheme of this alteration has an advantage over most improvements, as it would not cost anything, the value of the oak timbers of the ceiling being sufficient to cover the expense.

Plate VIII. Compartment of the arcade, north aisle of the choir.

The date assigned to this portion of the Cathedral, is immediately after the destruction of the Norman choir, in 1292; and it presents the characteristics of that date, when foliated capitals began to supersede the hitherto unbroken masses of mouldings.

A. Plan of half the compartment. Each compartment of the arcade, is separated by triple columns, and divided into four portions, (excepting the eastern compartment which has only three,) by columns slightly detached

from the wall. **B.** Elevation. The measurements on the margin of the Plate, are those of the external basement. All the five divisions, which together form the arch of the arcade, are the segments of a circle of equal radius, as may be seen by reference to the markings of their centres.

This displays the general design of the arcade along both aisles. There are, however, some variations which require notice. The first compartment from the east end in both aisles, (see Plate XXX.) has foliated capitals, and the junctions of the hood mouldings of each arch over the capitals, are ornamented with heads. The columns are not detached, and their bases are octagonal. Two of the heads in the south aisle are described, in accounts of the Cathedral, as representing Edward the First and his Queen: if the latter really represent the lady, she had a most goodly pair of moustachios.¹ Both these compartments were a few years back, divested of their thick white-wash covering, under the direction of the late Prebendary Markham.

The third compartment of each aisle was dismantled upon the introduction of the perpendicular windows to light the old altar, but their remains are still visible, (see Plate XXIX.) **C.** Section through the arcade and wall. **D.** Mouldings of the capitals with measurements. **E.** Section of the arch mouldings. **F.** Mouldings of the bases. **G.** Foliated boss at the junction of the hood moulding at **H.** (This is the only ancient boss in the Cathedral). The inner bead of the hood moulding, a portion of which is here given at large, is on the north side ornamented with the quatrefoil leaf here represented; on the south side it is a simple roll as dotted on the section **E.** At the entrance to the vestry, (behind the Bishop's throne,) two arches of the arcade thrown into one, composes the doorway. The arch is formed of seven segments of circles, and its hood moulding, terminates in the cornice immediately above the arcade. **I.** Specimens of the small foliated ornaments in the chamfered angle of each compartment at **K.** The whole of these are completely choked up with white-wash, and the author had to clean this example

¹ The head of "the Queen," is almost a fac-simile of one represented in the author's work on the Temple Church, (see Plate XXVII. No. 23). Another curious similarity between these buildings, is that there is only half an inch difference in the thickness of the east end wall of the Temple, and the aisles of Carlisle. Were it not for the different dates assigned to these edifices, (above 50 years), we should certainly presume them to have been the work of the same Architect.

before he could delineate it. On the south side the place of these ornaments is occupied by a small trefoil termination to the chamfer. L. Termination of the hollowed chamfer at the base.

Plates IX and X. Lancet windows of the north aisle, plan, section, half elevation, internally and externally, and details; also the detail of a column in the north aisle, at the west end of the aisle. The window here detailed is in the north elevation, the sixth from the east end, and with the exception of the second which varies in the manner noticed in Plate III. is the model of all the lancet windows on this side of the Cathedral. The architectural peculiarities of this window are many. The columns, which in most examples of this style are detached considerably in the interior, and affixed to the wall externally, are here, as seen by the plan of the mullion, in Plate X. detached on both sides equally, but only the distance of one inch, so that it is scarcely perceivable. The portions of the shafts divided by bands, and usually in the centre of the columns, are here lower on the exterior, the upper shaft being eight inches longer than that beneath. Internally the proportion is reversed, the under shafts being longer than the upper. The central column in the interior is higher than the others and has a foliated capital.¹ A peculiarity in the blank compartment on each side of the window, internally, is the singular shoulder or hipped rib, which commences in portion of a small circle, and then descends suddenly to the level of the capitals of the columns of the aisles. Something similar to this existed in the nave of St. Saviour's, Southwark, recently destroyed. Although this is perhaps more curious than beautiful in itself, it harmonises well with the form of the groining of the aisles. In the space between the head of the windows and the arch of the groining a large blank quatrefoil is inserted.

At the side of the columns of the windows internally are two small circular mouldings or shafts with bases, and between these the chevron, or dog-tooth moulding runs all round the window, from its base. At the necks of the capitals these mouldings curve inward, and clearing the mouldings and foliage of those ornaments, continue unbroken round the head.

¹ In the Plate the lower portions of the columns are shortened to admit of the whole being drawn to a certain scale, but the measurements are figured.

The inner moulding of the blank arches externally is on the level of the corresponding one of the window arch, but owing to the side arches being more acutely pointed, than those of the windows, the termination of their labels is considerably higher. The capitals externally, all on the same level, are entirely composed of mouldings. In some instances towards the east end small heads and foliated bosses ornament the junction of the label mouldings.

Those portions of the window referred to, in Plate X. are the section marked κ ; the profile of the corbels at large L; and the plan of the mullion or pier between the two lights, with the dimensions of its various mouldings figured.

The remaining portion of Plate X., represents the detail of the column marked G. on the ground plan, and already mentioned in the description of that Plate. A. is the elevation of the base, and B. the plan of the same; and C. and D. the elevation and plan of the capital. E. is the centre of the corner columns. A small moulding which sometimes projects from the circular face of the shafts, for instance in those of the choir, is here made the excuse for hollowing a large portion of the shaft away in order to gain the appearance of a projection.—F. F. are the centres of the small pointed shafts, between those of the angles, and are projected on the lines G. G. H. refers to the mouldings of the base, and I. the mouldings of the capitals at large. The chevron, or dog-tooth moulding, is on this capital most simply as well as effectively displayed.

Plate XI. Plan and elevation of one of the columns of the choir. The whole of the bases of the columns below the banded mouldings of the upper part, have been altered from the original design, perhaps when the choir was fitted up about 1400. Instead of being cut into so many faces, the base of each shaft originally formed part of a square with circular mouldings above. The remains of the original bases, which were only cut down to the floor, are there clearly discernible, and have led many persons to suppose that they were the foundations of the columns of the Norman choir; if these appearances were only on the south side, which is on the line of the old choir, there might be some truth in the supposition, but they are just as clear on the north side, where the choir was widened twelve feet. This matter is further set at rest by the fact that portions of the present bases above ground are generally of the same piece of stone as those on the floor.

a. marks the plan, the projection of which is as follows. The diameter of the pier being given, (5 ft. 3½ in.) and also the principal column, divide the space between its centre to the centre of the pier into seven parts. On the circle of the seventh are struck all the large shafts, and on the circle of the sixth all the small shafts as well as the small semicircular connections. b. Elevation of the base, and c. of the capital. d. Decoration of one of the capitals. And e. and f. mouldings of the base and capital at large.

The decorative portions of the capitals are very interesting, and certainly not surpassed by any specimens in this country, either in the boldness of design, or delicacy of finish which many parts exhibit. They number fourteen, perfect, and two half capitals at the west end. Of their great variety of design the following account bears ample testimony: commencing at the north side of the west end.

The capital of the half column, connected with the bracket in Plate XXXI. is as well as its opposite neighbour composed entirely of foliage.

The first capital has interspersed among its foliage two figures, (composed of human heads, with the bodies of beasts, and wings,) male and female, saluting; and two owls, large and small, with mice in their mouths; these are represented in Plate XI.

The second is composed of fruit trees and other foliage, interspersed with human heads. On the east side are two figures similar in character to those described in the first capital.

The third capital facing the choir has the figure of a husbandman *reaping corn*.

The fourth has, intermixed with the foliage, three dragons; a fox carrying off a goose, very spiritedly executed; another sculpture said to represent Cain killing Abel; and fronting the choir a man *cutting fruit*, (apparently grapes) into a basket.

The fifth capital has in the same position, a husbandman, *sowing grain*; on his left is a stag, and on his right, separated by a tree, is an animal bearing some resemblance to a horse. Human heads with beasts' bodies again occur.

The sixth has a robber lurking under the foliage with a dagger in his hand; on its east side a representation of the Prodigal Son attending the swine; and facing the choir two men, one of whom is holding an ox by the

head, while the other is striking it; this is most probably intended to represent the killing of the fatted calf on the son's return, (St. Luke, chap. xv.)

The seventh and last on the north side of the choir, partially represented in Plate XXX. has some heads, and on the west side the figure of a man sitting on a stump, apparently handcuffed.

The eighth capital, or first on the south side from the east end, has only one figure upon it, that of a man with the body of a beast, and an enormous serpent biting him on the right temple. It is rather singular that all the figures on the capitals except those in some actual occupation are ornamented with bodies and wings similar to those delineated in Plate XI.

The ninth has, facing the choir, a sitting figure—a sort of gluttonous Janus, with three faces: two of these are in profile, and he is supplying liquor to each from two basins. At his feet is another vessel, (a large jug) probably for the accommodation of his third mouth. On this capital is also a lion's head, with foliage issuing from each side of the jaws.

The tenth capital is principally ornamented with foliage and birds. Facing the choir is a curious composition representing a monk, seemingly in a shivering condition, sitting before a fire. The fire-place or chimney piece is trefoil headed, and from its centre a pot hangs by a chain over the fire; the monk is warming his left foot, and in one hand holding the boot just taken off, to dry. It has been described as "designed probably to express the contempt which the regular clergy entertained for the secular orders of monks or ascetics;"¹ but we should be rather inclined to say that it completed allegorical representations of the seasons, namely, the fifth, sowing grain, *spring*; the fourth, gathering fruit, *summer*; the third, reaping corn, *autumn*; and the representation on this capital, *winter*.

The eleventh is most curiously ornamented—one figure is that of a bear with human hands, holding in one a pig, and in the other, resting on its hip, a bucket. Another decoration is a squirrel, cracking nuts; next to this are three birds; over the small column facing the N. E. is a mitred head, with a beast's body, and facing the choir is represented the parable of the destruction of the unfruitful tree.

The twelfth has two figures, half human, half beast, with their arms round each other's necks, and in the choir is a monk cutting grapes.

¹ Jefferson's Carlisle, p. 164.

The thirteenth has three representations of winged beasts with human heads, upon one of which the mitre is again placed.

The fourteenth and last column on the south side at the west end is more variously ornamented than any of the preceding. On the s. e. capital one man is beating the tabor and another posturing to the music. On the s. w. side, are two figures, one of whom is playing the fiddle. The n. e. has a human figure, with his hands folded across his breast, and on the n. w. side is another of the half human figures already described. The capital facing the choir, has a rose tree carved upon it, and exactly in front a warrior on horseback, holding in his left hand a large rose,² while on his right hand a bird is perching. This last is the most delicate and beautiful piece of sculpture on the capitals, but unfortunately it is entirely hidden by the great height of the stalls.

Previous to the year 1803 the whole of the capitals were completely choked up with whitewash. By an order of the Dean and Chapter made in that year, "that the capitals and corbels within the Cathedral be scraped and cleaned," the whole were carefully restored to their original state.

Plate XII. Detail of the choir triforium. This plate represents the whole of the choir triforium, excepting the easternmost compartment, which is only composed of two arches. A. is the plan; B. the elevation; C. section; D. plan of the mullions at large; E. elevation of the octagonal bases of the principal mullions; and F. the centres of the tracery.

Plate XIII. Plan, elevation, and section of one compartment of the clere-story in the south transept. A. The elevation. In designing this it is evident that no care was taken to ensure a regular distribution of the parts. The side opening on the right is narrower than that on the left by $3\frac{1}{4}$ inches. and whilst the arch of the former is horse-shoe shaped, the latter is semi-circular; there is also a difference in the face of the wall, at the springing of the side arches at C. and D. above the capitals, of $1\frac{1}{2}$ inches. Again, the window is not in the centre of the principal opening, the space on one side at E. being $9\frac{7}{8}$ inches, and the opposite side at F. only $5\frac{7}{8}$ inches, so that the window

² When whitewashed this may have been emblematical of the house of Lancaster; but that coating being taken away instantly changed the rose, (from the colour of the stone) into a Yorkist.

is 2 inches out of the centre. The dimensions of this compartment also apply generally to the transept of the clere-story and nave, excepting that they are more regular in their arrangement. In its character, the architecture internally is simply massive, and except the capitals, which are very little ornamented, has no attempt at decoration. The arch of the centre has on its face a plain roll.

With regard to the masonry, it is, except on the face, entirely composed of extremely rough rubble work.

c. Represents the exterior elevation. The outer moulding of the arch is ornamented with the billet, and above the arch is a corbel table of heads and mouldings: from being so close to the window the corbel table encroaches on its upper mouldings. Externally the compartments of the transept clere-story differ from those of the nave, in having a flat buttress between each; consequently the corbel table of the former is not continuous. See Plate XX.

Plate XIV. Plan and elevation of one compartment of the clere-story of the choir, with a longitudinal section of the ambulatory. The section of the clere-story to the same scale will be found in Plate XVI. Each compartment is divided by piers into three spaces as shewn in the section of the Cathedral (Plate V.): the central one on the face of the choir wall is exactly the width of both the others, but from the flanches of the side arches being equal to those of the central arch, the latter is of course considerably more than the combined width of the former in the opening. At its base, the clere-story is, or rather was, ornamented with a pierced parapet decorated with quatrefoils, as here shewn; on the south side were three large quatrefoils in each central compartment, and two smaller ones in each side opening: the north side consisted wholly of small quatrefoils, having four in the central space, and two in the smaller openings. Although the latter side was more uniform in design than the south, it lost (from its heavy appearance) considerably, when compared with the lightness of the large and consequently lighter quatrefoils of the south side. At one of the side openings near the east end, the parapet is still perfect, but all through the rest of the clere-story it merely exhibits half a quatrefoil against each side of the piers, as shewn in the view of the choir, Plate XXXVI.

Plates XV. XVI. and XVII. represent in conjunction with Plate XIV. all the windows of the clere-story, of which there are six varieties. Each pattern is so distributed to different portions of the clere-story, that at the first glance the whole appears to be totally different in pattern. The arrangement of the various windows is as follows: that on Plate XIV. is repeated twice on the north side, the third and fifth from the east end, and on the south side thrice, namely, the third, fifth and seventh. The window of Plate XV. occurs twice, the second from the east end on both sides. That figured c. on Plate XVI. is repeated three times on the north side, viz. the fourth, sixth, and the blank window next to the tower; d. on the same plate is the first, fourth and sixth on the south side: a. on Plate XVII. is the first window on the north side, and b. the seventh in the same range.

The window of Plate XVI. is, perhaps, the most beautiful specimen of the whole. The leading figure in the tracery is what may be termed the Catherine-wheel. The projection of the six portions of circles within the principal one is obtained by marking its radius as many times on its circumference, as seen by the coloured diagram. By producing six portions of circles of the radius of the original from these points, we form what is called by schoolboys a star. This is afterwards coloured gaudily, and generally placed in the head of a kite: its fac-simile, as represented on the Plate, in two of the primitive colours, appears in the central piece of glazing, of the second window of the south side.

In the diagram containing the centres, the lines of the windows are marked, and those of the centres merely dotted. The inner circle, containing the six foils, is half the diameter of the outer one.

In Plate XV. the equilateral arch and tracery of the small windows on each side of the larger ones is represented. Their commencement is 1 ft. $6\frac{3}{4}$ in. above that of the large windows connected with them.

The central arches of the clere-story are equilateral; from the circumstance of the windows facing them being 1-24th part wider, and from being struck from the same centres, they are so much more than equilateral. Many of the centres of their tracery will be found to originate from a scale of twenty-four parts, especially those in Plate XVI.

Each side of the mullion, externally, is divided by a face of half an inch into two mouldings, a cavetto and a cyma recta; in the interior the mullion is

merely chamfered. Excepting the first window from the east end recently restored, the whole of the exterior is so much decayed that scarcely any mouldings are left.

Formerly the whole were filled with stained glass, some of which still remains in the tracery, (especially Plate XV.⁴) A great quantity of it was destroyed in the year 1764, when the church was *beautified*.

Along the whole of the windows on the north side is a wavy trefoil ornament deeply sunk; the first, second and part of the third were formerly open to the choir, and were originally no doubt intended to have been open all along. By opening these much more light would have been gained to the choir, than by destroying the internal quatrefoil parapet.

The junction and termination of the label mouldings of these windows had grotesque heads, as indicated in the Plate, but these, like the rest of their external enrichments, are almost totally decayed.

Plates XVIII. and XIX. The great East Window. According to the histories of Carlisle, the eastern limb of the Cathedral was destroyed by fire, A.D. 1292; and the subject now under investigation, viz. the great east window, was erected immediately after that event. It is, according to Rickman,⁵ "one of the finest, if not the finest, decorated window in the kingdom. It is considerably decayed, but its elegance of composition, and the easy flow of its lines, rank it even higher than the celebrated west window of York Cathedral, which it also exceeds in number of divisions." The window at York was erected between the years 1291 and 1330. From this it will be seen, that they are both of nearly the same date.

Previous to entering upon a theoretical description of the Carlisle window, it will not be foreign to our subject to enter into a comparison of the two windows.

That at Carlisle labours under every possible disadvantage. It cannot

⁴ This plate is coloured in imitation of the original, to shew its simplicity and the effect which may be produced by a judicious arrangement of limited means. In the trefoil heads above the mullions portions of the old glazing remains in many places; in this specimen it is a simple diamond form, coloured yellow, and inserted at intervals in a border of brown glass. In Plate XIV. the ornament is a crown.

⁵ Rickman's *Attempt*, &c., p. 147.

be seen externally, by reason of some houses built against the Cathedral sixty years since, by order of the Dean and Chapter ; and even if it could, the whole of the mouldings, both of the mullions and tracery, externally, are nearly destroyed, owing to the perishable nature of the stone with which it is constructed. The same remark applies to the various niches, statues, crosses, and other ornaments by which it was enriched. Internally, not much more than half the tracery is finished ; and the whole of the stained glass which formerly filled the nine openings, or compartments, is removed and replaced by modern glazing of the most tasteless description.

The window of York, on the contrary, has every advantage. It is surrounded by tracery and ornaments of the richest character, both internally and externally ; has been kept in the most excellent preservation and the whole of its beautiful stained glass is perfect.

According to the measurements of the latter (in the *Cathedral Antiquities*), the two windows are precisely of the same width in the openings, viz. twenty-six feet. Part of the height of the Carlisle window is in the bold arch-mouldings over the tracery (in which respect York is very inferior) ; so that the actual tracery of the York window is between two and three feet higher than that at Carlisle. Does not this similarity in the dimensions give us reason to assume that they were designed by the same architect ?

Although these windows have generally been classed together, as of similar design, nothing (except the general dimensions) can be more different. In the York window, a stemlike mullion extends from its base to the point of the arch, and from this the tracery hangs outwards on each side, in the shape of branches, which, but for the support of the arch, could not stand. It is essentially flamboyant in all its features. The central compartment of the Carlisle window does not present any feature of the flamboyant style, which is entirely confined to the lateral compartments ; and the tracery of the window does not depend at all upon the arch for support, as may be seen by the annexed diagram of the masonry.

From this it will be seen, that the tracery is composed of eighty-six pieces. Some of these, particularly those forming the great divisions of the tracery, and numbered from twenty to twenty-six, are very large, between four and five feet in length.

The admirable manner in which it is jointed is fully equal to the design, and a great number of the stones might be removed without causing the least inconvenience to the general construction; as, for instance, the *whole* of the four side compartments: and there is scarcely a single stone, except those of the principal rib, numbered 1, 7, and 20 to 26, that might not be removed singly.



For the use of this wood-cut, the author is obliged to the Society of Arts in London, in whose Transactions it was published.

In the bold columns and mouldings at the sides of the Carlisle window, (these are three feet square), as well as in the arch mouldings before mentioned, it is far superior to that at York; and the whole width is nearly three feet more. These columns and mouldings appear to be of an earlier date than the tracery of the window; and the difference between the half-mullions at the sides, and the mullions of the window, seems to verify this supposition.

The tracery of the window at York is certainly neither so beautiful in point of constructive skill, nor so elegantly varied in its ornament. Excepting four quatrefoils above each alternate mullion, it is composed entirely of trefoils,

and has only two different mouldings, namely, the flowing lines of the tracery, and the ornaments contained within them.

The Carlisle window, on the contrary, has, besides the four quatrefoils similar in position to York, no less than nine others in different parts. An extraordinary degree of lightness is produced by the perforation of nearly the whole of the small spandrils formed by the different ornaments. The tracery is formed of three distinct ribs.

The *first*, or largest, comprises the external form of the arch, the main ribs, 2, 2; 3, 3; and the head of the circle, 4 in Plate XVIII.

The *second* comprises all the lines described on the left division, and those of the central division, excepting the head of the circle 4, and the three openings at the apex of the arch.

The *third* rib composes these three openings—the tracery in the spandrils, 5, 5; and the whole of the tracery marked in the right division as filling the spaces formed by the second rib. The right division of four compartments internally has, most singularly, never been finished. The whole tracery above the trefoils connecting the mullions, to the point of the division, has not any mouldings, as will be seen on reference to the title page, Plate I. It seems singular, that while the other portions were elaborately executed, this part should be left in an imperfect state.

The head of the window is in form an equilateral pointed arch, whose centres are 1, 1 (Plate XVIII.) Dividing the space between those points into a scale of thirty parts, the central compartment occupies four, leaving twenty-six for the side divisions. On the extremities of the central compartment are struck the limbs, 2, 2, of the same diameter as the arch itself.

The sides are divided into four compartments. From the points, 6, 6, arise the arcs terminating at the point 7, (marked by dotted lines). The diameter between this point and the apex of the arch, 1, 2, (as shewn by the circle), marks the origin of the great limb, 3. This, however, is not the principal use of the arcs before mentioned; for they determine the junction of those beautiful foliated ribs marked 8, 9, 10, 11. Excepting No. 8, whose centre is the point 2, the whole of these ribs are portions of a circle of the same diameter.

We have now to consider the centres of the lines, 9, 10, 11. A horizontal line drawn at five and a-half parts of the scale before mentioned, above the base (as shewn by the semicircles 12, 12), determines the extent of the perpendicular 17, upon which rests the ribs 10, 11. Upon this line is the centre of

the rib, No. 10, at 13. Upon another horizontal line projected on the point 7, is the centre of No. 11, at 16. The rib, No. 9, is formed on the semicircle, No. 14, at 15. The radius of this semicircle is thirteen parts of the scale.

The tracery of the central compartment.—The first arch above the mullions is equilateral. Above this is the circle marked 4, filling the space between the ribs 2, 2. Its centre is, most singularly, on the line marked as that upon which the foliated rib, No. 10, originates. This curious connexion of the centres of the tracery with those of the side divisions does not end here. A semicircle struck between the great ribs on the line 7, before described, gives, as will be seen by its triangle *a, a, a*, the centres of the circles numbered 18.

Again, the whole of the tracery between these and the circle numbered 4 is composed of portions of a circle, whose radius is *b, b*, being the space between the semicircle 14 (the source of rib No. 9, at 15), and the circles 18, before mentioned. The three openings above the circles 18 are, as shewn by the triangle, described from centres of the same diameter.

The tracery of the spandrils, 5, 5, is also from centres of the same diameter. The circle, however, in which the quatrefoil is inserted is imperfect, as will be seen on reference to the Plate.

As regards the minor tracery filling up the side compartments, it will be seen that the openings, 19, are portions of circles, whose centres are on the line 7. On this line alone, therefore, the centres amount to twelve. These circles being given, at once decide the dimensions of the openings, 20 and 21, composing the remaining figures in this space. Again, the spaces, 22, being struck on the semicircle 12, gives the extent of the openings 23, which are also portions of circles. The opening 24, composing a quatrefoil above each alternate mullion, is confined by the lines already described. As it may be a matter of curiosity and interest, I subjoin the number of centres with which the window is formed :

Forming the arch and principal ribs	-	-	-	6
Spandrils, marked 5, 5	-	-	-	6
Central compartment	-	-	-	19
Side divisions (each 28)	-	-	-	56
Tracery of the spandrils	-	-	-	14
————— central compartment	-	-	-	42
————— side compartments (each 60)	-	-	-	120
Total	-	-	-	263

The mullions of the window are different in form from the ribs of the tracery, as is shewn by the plan of those parts. (A.) represents the two great or central mullions; (B.) the side mullions; (C.) the plan of the mouldings at the sides; (D.) the mouldings of the arch above the capitals; and (E.) the minor tracery already described.

In conclusion it should be observed, that the whole of the stained glass in the tracery remains to attest the beauty of that which formerly filled the lower portion of the window. It would be utterly impossible even to indicate this on a single drawing; in fact, there is sufficient material for a whole work in the numerous scriptural subjects displayed.

In the records of the Dean and Chapter, July 2, 1766, a letter of thanks is ordered to the Dowager Lady Gower, for a present of one hundred pounds. By the donor's request, it was to be particularly applied to repair the great east window. This liberal gift was most probably expended in the modern glazing of the mullions, as nothing was done in restoring the masonry.

It is said that even the old stained-glass of the tracery owed its preservation, eighty years back, to the expense and difficulty of reglazing its small and intricate forms.

Plate XX. South transept and south side of the nave.

This view displays more than any other the extent of dilapidation to which Carlisle Cathedral was subjected to during the civil wars. The wall and massive buttresses of many steps erected at the west end, where the demolition of the nave ended, is most prominent. The next feature is the stone coping (attached to the tower) of the ancient roofs of the nave, and south transept; the third and last is the bare and unsightly appearance of the whole basement, owing to the removal of the cloisters and Chapter-house.

The transept on the west side, shewn in this plate, has four stages; one occupies the base, and another the clere-story. The intermediate two have in each a plain circular headed window, both most unaccountably out of the centre of the compartment.

In the angle of the nave and transept at the base of the tower, as shewn by a piece of projecting wall, is a small open passage leading from the exterior of one roof to the other. The only means of getting to either of these is by a ladder from the roof of the aisle. In the parapet on the north side of the

nave, a large stone is worked upside down, having a portion of an ancient inscription upon it, thus L : S.D : R.

Between the old columns of the west end, is a small monumental shaft, or column erected by Sir Robert Smirke, R.A., to the memory of his brother Richard who died at Brampton, May 15, 1815, aged 57.

Plate XXI. is the general view of the Cathedral, from the n.w.

Plate XXII. South side of the Cathedral looking west. The Architecture of this portion, has been commented upon in Plate IV. A new feature is however introduced here, belonging to the modern beautifying, namely, the iron crosses and bolts which terminate the long rods across the choir ceiling, between the clere-story windows.

Plate XXIII. Is part of the north side and the tower before described.

Plate XXIV. View of the east end, as it appeared before the erection of the two modern houses in the shape of brick boxes, with square holes in them, placed before it by order of the Dean and Chapter, in 1780. These are represented by the wood engraving on the title page, which also shews all that can now be seen of this portion of the Cathedral. We sincerely wish that the present Dean and Chapter would order their removal, although at the same time they are perfectly blameless as to their erection. From its shattered and extremely decayed state, it would, when exposed, look very much like a ruin, but still it is a highly picturesque object, and were its beauty better known, the exposure might lead to its restoration.

Plate XXV. St. Catherine's Chapel, and part of the south transept. The architecture in front of the transept, is massive and simple, and, with the exception of the entrance to the well, inserted in the pier a short time after, is portion of the Cathedral erected in 1101. The arch through which the chapel is seen in this Plate, is considerably depressed from the sinking of the tower piers ; it is ornamented on its face with zig-zag moulding, exceedingly simple in execution, being merely two bead mouldings, level with its surface, and a hollow between them.

The chantry chapel of St. Catherine was founded and endowed by John de Capella, citizen of Carlisle, but no date is assigned. Bishop Appleby in 1366, from some of the funds having been embezzled, gave notice that "restitution be made within ten days, and at the end of the said ten days to excommunicate with bell, book, and candle all such unjust detainers."² Its revenues at the dissolution of monasteries amounted to 3*l.* 2*s.* 8*d.* per annum.

This small building contains the beautiful knotted and other brackets represented in Plate XVII. figures 1, 2, 3; besides these, it has three others equally deserving of notice. In this Plate (XXV.) the screen which separates the chapel from the south aisle, is left out for the purpose of shewing the monument of Bishop Barrow, who died 1420. His effigy, together with the canopy at his head, and the other portions of the monument are well executed, but much defaced; it is composed of red sandstone, and from small portions remaining was evidently richly painted and gilt. The quatrefoils shewn on the north side in this view are, in the monument on the south side; the former, against the screen, is merely composed of rough masonry.

Besides the chantry chapel of St. Catherine within the Cathedral, there was one founded by Bishop Whelpdale as noticed in page 15; this on the dissolution was valued at 2*l.* 14*s.* per annum. "This perhaps might be the chantry of St. Roch, endowed with several burghage houses in the city of Carlisle:"³ there was also another chantry dedicated to St. Cross, which was granted by Edward VI., with all its lands and profits in Carlisle and Kirk-linton, to Henry Tanner and Thomas Bucher. Its value was 3*l.* 19*s.* per annum.⁴

Plate XXVI. View across the transepts looking south, displays the general character of the Norman portion of the Cathedral, the groining of the tower, and the subsequent wood ceiling over the transepts. The walls of the parish church, which entirely block up all view of the nave, are in this view removed. The columns of the transepts carrying the arches of the tower, are divided into two series; the lower ones terminate a little above the arches of the nave and aisles, in the simple square-fluted capitals of the early Norman style; above these capitals the columns, somewhat different in their plan are

² Nicolson and Burn's Cumberland, ii. 249.

³ Nicolson and Burn, ii. 249.

⁴ Jefferson, p. 159.

carried up to the arches of the tower, where they are terminated by capitals ornamented with birds and foliage.

Owing to the decreased width of the nave compared with the transepts, the arches of the tower and choir are made equal with those of the transepts by the absence of the clustered columns, and projecting the arches upon a single bracketed column, which commences above the termination of the lower series of the transept shafts. The capitals of these are very singular in decoration; those of the nave have a rose and escallop shell alternately round them, and the choir capitals have a connected ornament, composed of the links of a chain or fetter, coupled with a horse-shoe.

Across the transepts from the upper capitals is a flat arch. That on the north side, of stone, supports the tracery of the window, shewn in Plate V. The southern arch is of wood, ornamented with quatrefoils, and battlemented. Beneath this commences the box-like ceiling, mentioned before as hiding the clere-story of the south transept.

The arch of the north aisle of the nave seen in front of this view, shews visibly from its shattered condition, the effect of the sinking of the tower piers, which is visible more or less in all the Norman parts connected with the tower.

Plate XXVII. South aisle of the choir looking west. The north aisle with the exception of its Norman arch in the distance, and some minor detail, is a perfect counterpart of the view here represented. Towards the west end of the aisle the junction of the cross ribs is ornamented with flat bosses composed of a rose, apparently modern. The space beneath the low pointed arch on the left formerly contained a monument to Sir Thomas Skelton, Knight, temp. Henry V.

Plate XXVIII. West end of the north aisle. This view illustrates the column marked *g.* on the plan, and the commencement of a pointed arch from its capital, (similar to that shewn in full) which it is supposed formed part of an aisle to the north transept, or the ancient porch to the Cathedral: also the present *principal* entrance, the beautiful bracket represented in Plate XXXI., and an old monument supposed to be that of Prior Senhouse, about 1520; it is now called the blue stone. (See 19 on Plan.)

The bust and tablet beneath the bracket, was erected by voluntary subscriptions to the memory of Sir J. D. A. Gilpin, M.D. alderman of Carlisle who died Sept. 30, 1834, in his 90th year.

Plate XXIX. Part of the north aisle. This illustration is interesting as containing specimens of windows in the lancet, or first, and the perpendicular, or last style of Gothic architecture. Beneath the latter specimen are the curious and uniquely ornamented arched recesses, marked 17 and 18 on the ground plan. The external mouldings of these arches are ornamented with projecting pieces, or billets, evidently intended to represent the ends of branches cut from the main stems; the central moulding has a double row, placed in opposite directions. There is in these ornaments, materials for the admirers of Sir James Hall's theory of Gothic architecture, originating from trees and their branches. Both recesses are now vacant. The figure beneath the arch in the foreground, is said to have formerly occupied one; and, in order to place this in its present position the wall, and one of the arcade columns, as here shewn, was most uselessly cut away.

This portion of the Cathedral is interesting as containing the remains of William Paley. His grave, covered by a large stone with a shield in the centre, bears simply his name, and the date of his death, as follows :

Here lie
Interred the remains
of
WILLIAM PALEY, D.D.,
who died May 25, 1805,
Aged 62 years.

Upon the back of the modern wall of the choir, is a plain marble monument with a similar inscription, and it has been very justly remarked, that "this simple memorial is enough for one, who in his valuable writings has erected a monument which will not decay."³

On each side of his grave is a similar stone with the shield on their centres, commemorating his wives, Jane and Catherine.

Plate XXX. Represents the last compartment at the east end, behind

³ Jefferson, p. 184.

the modern stone wall, at the back of the altar; the doorway to the staircase represented in Plate XXXII; the second bell of the Cathedral, noticed in page 43; and an acutely pointed window, which is repeated four times with little variation, in the aisles at the east end. The mullion and side mouldings of these windows, are ornamented with foliated capitals; the outer one is brought below the level of the others to the capitals of the aisle columns, and is alone ornamented with a base. In the tracery of the window delineated, a curious peculiarity occurs in the bluntness of the foil immediately above the capitals.

We are at a loss to determine, what the fragment of a chain inserted in the wall near the pavement could have been intended for, unless it was to secure some prisoner during the rebellion of 1745, when the garrison of Carlisle were confined in the Cathedral.

Plate XXXI. One half represents the termination of the staircase in the turret attached to the north side of the tower. This is peculiar on account of the newell being out of the centre of the staircase, so that the steps on one part of the circle are wider than the other. The ribs sustaining the arched ceiling are semicircular and of equal dimensions, and in order to bring the newell to the centre to support them, it was twisted in the singular manner represented. With the exception of this twist, the termination of the turret on the top of the tower was precisely similar to this.

The other half represents the beautiful foliated bracket in the north aisle, referred to in Plate XXVIII. The foliated bulb or boss, at its base, was ornamented with a beautiful knot; but this, like many other ornaments, has been wantonly destroyed.

Plate XXXII. displays the unique termination of the staircase at the east end. It is composed of eight semicircular ribs, from the newell to the wall, and intersected by a rib forming a circle round their centres. The doorway to the left, leads to the outside of the north aisle roof. It is rather singular that while the steps of this staircase are in excellent preservation, those of the tower staircase, (not used a quarter so much as these) are quite in a decayed state: this may have arisen from their exposed situation, or perhaps from the inferior quality of the stone used in their construction.

Plate XXXIII. Screen on the north side of St. Catherine's chapel. This screen separates the chapel from the south aisle of the choir, and although much mutilated, enables us to form a good idea of the former screens of the choir, which was, between the columns, excepting the compartments immediately adjoining the stalls, entirely enclosed in this manner. The panels in the basement, are all beautifully varied in design. After the dismantling of the choir in 1764, some of the most beautiful of these panels were broken up and altered to enrich the door of the choir near the Bishop's throne; the great mass, however, was removed from the Cathedral either into the fraterly or the crypt beneath it; and much of it, as is said, was actually used for fire-wood. Some of it came into the hands of Lord Wallace, in whose castle at Featherstone, Northumberland, are three beautiful specimens of these panels of the same dimensions as those in this Plate, but differing totally in design. Two of the panels here represented are not those originally there, as may be seen from the broken edges of those removed. The small running tracery above the panels appears to have been the original finishing of the lower part of the screen, the row of large leaves in the centre, have been placed there in modern times, and part of the original finishing taken away to admit it.

Plate XXXIV. Stalls of the choir. Although much dilapidated, and deprived of many ornaments, particularly the bosses or small figures of angels, which ornamented the projecting portions of the canopies above the seats, the stalls of Carlisle Cathedral, even now rank among the first-rate specimens of that decoration in England. Whatever may be the case with regard to the boasted superiority of the general design or enrichment of foreign churches, it is quite certain that in the beauty and richness of the "tabernacle work" of our stalls, we far surpass them. As regards those of Carlisle, they would, if placed in a respectable state of repair, form no mean rival to the more celebrated and better known specimens in the choir of York Cathedral. They contain forty-six compartments, and occupy the three western arches of the choir: they are divided by columns fifty in number, and as may be seen in the angles, contain two columns each, which allows for the difference between the columns (50) and the stalls (46). Upon these rests the tabernacle work, consisting of, first, a large canopy terminated by quatrefoils and battlements; above this the compartment is divided into three

canopies in each of which is a pedestal, probably at one period filled with figures. Above the small pinnacles of the canopies, the stall is terminated by a large pinnacle, and like all the others it is studded with crockets and finials. Between each stall is a small buttress commencing at the capital and terminating above the canopies a little below the apex of the large pinnacles: on the face of each alternate buttress is a pedestal and above it a canopy; the face of the buttresses between these is enriched by the same pedestal having upon it a small perforated or flying buttress, terminated by a diminutively crocketed pinnacle.

Eight seats at the west end (four on each side of the entrance) wider than the others, are appropriated to the dignitaries of the Cathedral, and others at the sides, for the minor canons and chorists. The singing boys have modern desks or rather pews, in front of the choristers' stalls.

Double rows of pews were fitted in front of the stalls during the *beautifying* repairs of 1764: these reduced the former ample passage or space of the choir to the dimensions usually left between the boxes in modern parish churches. In our view these excrescences are removed and the ancient desks with their elaborate panelled-work shewn. The plinth upon which the ancient desks stand is of stone and ornamented at intervals with single quatrefoils.

Four compartments of the panelling at the back of the stalls are filled with legendary monkish paintings, most probably of the same date as the stalls; unfortunately, nothing is known of their history, and until the time Dean Percy (afterwards Bishop of Dromore) presided over the Cathedral, they were either not known or were entirely concealed by white-wash; this was cleaned off about the year 1788. Three of these are on the north side, and represent, 1. The legend of St. Anthony; 2. Figures of the Twelve Apostles, each with a part of the creed written over his head; 3. The legend of St. Cuthbert, Bishop of Lindisfarne, the supposed founder of Carlisle Cathedral. The fourth in the south aisle, represents the legend of St. Augustine. The inscriptions or couplets over each portion of these different subjects are copied in Hutchinson's *Cumberland*, and Jefferson's *Carlisle*, p. 174.

The organ now in the Cathedral, seen above the stalls at the west end, was ordered to be erected in the place of Bishop Smith's³ in 1804, by John

³ By an order of the Dean and Chapter in 1811, the remains of the old organ were to be offered to St. Cuthbert's church, Carlisle, if they thought proper to have it; if not it was to be

Avery at the expense of 585*l.* Considering the date of its erection, the tracery, and other ornaments on its case, being rather of the Batty Langley order, it is very well executed. In June 1834, it was ordered to be thoroughly repaired and additional pipes added under the direction of Mr. Richard Ingham, the present organist.

About the organ will be seen the remains of some Gothic tracery, remnants of the *improvements* noticed in page 42. Supposing the arch of the tower blocked up by it was opened, the choir, from being so much wider than the nave, would have a very odd appearance, there being twelve feet of wall on the north side before the opening or arch of the tower commences.

Plate XXXV. Represents one of the misereres or under seat of the stalls, and which appears upon the regular seat being turned up; this specimen is from the south side. The form of the seat is the same in all cases, but the sculptures beneath them are all totally different in design, some very beautiful, but the majority exceedingly grotesque in design. Among the latter class, may be classed the subject of this Plate, the mermaid, who is here made to partake of the fowl creation, as well as fish and flesh: the hand which held the comb has disappeared, but the glass, or rather the representation of one, still remains. The leaves at the sides of each subject are in all cases varied, and nothing can exceed the beauty, both of design and execution, displayed in them.

The separation of each stall or seat is ornamented alternately with bold foliated ornaments or bosses, (if they may be so termed) and the figure of an angel, holding in some instances a trefoil flower to his heart. A specimen of each is represented on the Plate.

Plate XXXVI. View of the choir looking east. From this Plate taken at the extremity of the stalls the present appearance of the choir eastward may be judged. All, but the actual architecture of the building, is modern. The lath and plaster ceiling, and the unsightly iron rods across it, was contracted for in 1764, in conjunction with the stoothing about the organ before mentioned, at the cost of 460*l.*

sold on the best terms. This case, of revived Italian architecture, and rather enriched, is now in the possession of George Saul, Esq. of Brunstock-house, near Carlisle.

Immediately above the great east window is a trap door opening from the roof. Through this, it is said, that one of the workmen engaged upon the repairs, fell; and although at the height of 75 feet from the ground, was unhurt, owing to his being received in a large tub full of ready mixed plaister.⁴

Plate XXXVII. A Restoration of the ancient ceiling of the Choir. This unique specimen of a semicircular or waggon-headed ceiling was, according to Browne Willis, "began about 1354 by Bishop Welton, and perfected by his successors, Bishops Appleby and Strickland, and the contributions of the nobility and gentry in these parts, as judged by their arms (*on the bosses*) on the roof which is of wood, *neatly vaulted*, and has these coats painted on it, viz: Piercy, Warren, Montagu, Mortimer, Clifford, Greystock, Beauchamp, Dacre, Musgrave, Fitzhugh, Nevill, Vauce, Curwen, Lamplugh, Lowther;"⁵ and, according to our previous account, was entirely destroyed in 1764. Browne Willis, in his *Mitred Abbeys*, also says "the roof is neatly wainscotted at top with oak, in imitation of *arched* stone work."

This ceiling differed from all other specimens in being perfectly semicircular in all its parts; the panels or divisions of other ceilings belonging to this class, among which may be named the elaborate and beautiful one in the Chapter-house in Canterbury Cathedral, are all canted (i. e. flat) on the circumference of the semicircle.

The general design of the ceiling displays a series of bold ribs, straight against the clere-story wall, and then continuing across the choir in a perfect semicircle: these are intersected in the centre of the ceiling by a rib of similar dimensions, which continues along its whole length, and is ornamented with leaves, at each junction with the circular rib. These great ribs, and others between them, to which the small ribs and panelling were affixed still remain. Referring to the section, Plate VII., where the circular rib is shewn, above the present ceiling, we shall at once see how much an important point

⁴ My informant of this extraordinary occurrence, is Mr. Thomas Caldwell, the present sexton of the Cathedral, and who has been connected with the establishment nearly sixty years. He knew the man. *R. W. B.*

⁵ *Cathedrals*, vol. 1. 285. The principal ornament on the bosses was, notwithstanding this array of names, the escallop shell.

in the construction of the roof, was subservient to the internal space. In no other instance, except where the timber framing of the roof is shown, do we find so little space not used.

A singularity in this ceiling is the massive brackets over each alternate compartment, and projecting nearly five feet from the wall. What they can have been intended for, we are at a loss to determine, unless they had ornamental terminations, and chains for suspending lamps to light the choir at the nightly vigils of the monks. From the rude manner in which they are carved, when compared with the mouldings on the ribs, they are anything but in character with the other portions of the ceiling.

The spaces between each great rib from the apex of the circle was, as shewn in the view, divided into sixteen panels by small ribs with bosses at their intersections; these bosses throughout the ceiling numbered three hundred and eighty.

Although something of the character of the old ceiling may be seen in the transepts, yet it was very unlike them in execution, both on account of the large ribs dividing the compartments, and in the depth of the smaller ribs; the bosses, and ornamented gilded leaves in the intersection of each panel were also much superior to the transept ceilings.

Immediately round the head of the great east window, a dotted line marks the place of the present ceiling. From this it will be seen that the original was considerably above it, being six feet above the label of the window, while the new one is only twenty-seven inches.

The only portion of this representation about which the author has any doubt, (as he found fragments of all the other parts), is the quatrefoil and battlemented cornice at the sides; but he has authority for the introduction of this at no very great distance, namely, in the ceilings of the north transept and south arch of the tower, executed about the same time.

Plate XXXVIII. View of the Fraternity and the Deanery Tower.

Plate XXXIX. Crypt beneath the Fraternity.

The ancient monastic erections attached to the Cathedral, were with few exceptions, swept away during the period of the civil wars, under the excuse of being "superstitious buildings," but really for the parties who destroyed

them, to build houses for themselves with the materials;⁶ and all that now remains may be enumerated in the fraterly or refectory; the abbey gateway; the ancient embattled tower of the deanery; some cellars in one of the prebendal houses at the s. e. corner of the fraterly;⁷ some portions of the ancient malting establishment, now a dwelling, and lastly, forming at some distance to the s. e. of the Cathedral, in St. Cuthbert's church-yard, the ancient tithe barn of the abbey, built by Prior Gondibour.

Of these buildings, the fraterly and different portions of it are illustrated in Plates 38 to 44. Its erection is ascribed to Prior Gondibour, who presided from 1484 to 1511; his initials being cut on a boss in the crypt. On the outside it is a parallelogram of about 108 by 36 feet, i. e. three to one; in the east end is a large perpendicular window, and below it a doorway and steps to the northern side of the crypt; the south side of the fraterly is represented in Plate XXXVIII, and by it, with the annexed description, the present arrangement of the interior may be judged.

The room occupying the space between the first and third buttresses, is occupied as a singing school for the choristers; from this to the last buttress the whole is occupied by the modern chapter-house, and the space between that and the east window, by the library of the Dean and Chapter. Westward of the singing school is a considerable space not made use of, and in it is a doorway to a circular staircase in the south wall, whose termination is seen by the octagonal turret in the view. The doorway seen in this Plate is the entrance to a passage across the basement; in this passage is another doorway into the crypt.

This building runs parallel with the nave until it comes opposite the west wall of the south transept, where it terminates. The space between the nave and the fraterly, 70 feet, was formerly occupied by the cloisters, which, according to Browne Willis, were nearly square, inclosing a large open court. All that remains to show that cloisters existed here, are some stone corbels, in the north wall of this building, for the timbers of their roof to rest upon, similar to those at the east end shewn in Plate XLIV. The corbels described

⁶ Willis's *Mitred Abbeys*, 1. 230.

⁷ This house, the prebendal residence of the Rev. S. J. Goodenough, A. M. to whom the Author is obliged for many attentions, is interesting not only on account of its ancient architecture, but as having formerly been the residence of Paley, some of whose immortal works were composed within its walls.

as being on the north side are just above the points of the arches seen in the east wall. The Norman doorway marked 1, on the ground plan, was one entrance to the church from the cloisters, and it is said that there was another doorway at their extremity near the west end of the nave.

The whole of this building laid in a dilapidated state, from the time of the civil wars to the year 1779, when the Dean and Chapter ordered it to be newly roofed. Further repairs were commenced in 1802, when the tracery of the south side windows was ordered to be restored. The manner in which they were re-edified reflects the highest credit upon those who executed them; indeed, were it not that the window jambs remain in their originally decayed state, the restored portion would not easily be recognized. It is said that the repairs of this building altogether exceeded 2000*l*.

The north wall has, above the cloister corbels before mentioned, five windows exactly of the same pattern as the tracery of the choir triforium. Four of these are now blocked up by the modern alterations of the interior.

The interior of the Chapter-house is almost entirely modern. An arched doorway at the west end of the north side, leads through a small porch to a door at the west end. There are four of these doors in the room, two at the east, and two at the west; over each is a shield, with the arms of the four Prebendaries who restored it, viz. the Rev. S. J. Goodenough, A.M.; the Rev. R. Goodenough, D.D.; the present Bishop of Bath and Wells, and the Rev. R. Markham, late Archdeacon of York.

The ceiling is divided into panels by straight ribs, with bosses at their intersections in the centre, but not worth particular notice.

Inserted in the north side are three niches, with elaborately executed canopies, and modern corbels or bases: these were previous to the repairs of the Fraternity, in the eastern wall of the interior. It has been said, and is believed by some, that Edward I. on his way to Scotland held a council at Carlisle in this room, and one of the niches is pointed out as that he sat under. As, however, the building containing them, was not erected for more than one hundred years after the death of that monarch, and the niches are of even later date than the building, the anecdote must be considered as an ingenious fabrication. Sir Walter Scott³ says, "that Edward the Third had an apartment in the

³ Border Antiquities.

Cathedral, where he sometimes took up his residence during his superintendence of the wars against the Scots ;” but upon what authority he states not.

Beneath the Chapter-house is the crypt, already mentioned, illustrated by the perspective view, Plate XXXIX. It is divided in the centre by five short columns or piers, from which the ribs of the groining spring, without the usual termination of capitals. Against the wall on each side the ribs spring from small brackets. The crypt is, or rather was, lighted by square openings at the base of the south side, and is now divided by brick work into cellars. At the west end the doorway represented led up some steps, lately destroyed, into the apartment above.

Near the s.w. corner of the Fraternity is a building previously mentioned as the embattled tower of the Deanery. The period of its erection is not known, but it is stated that it was formerly fortified, and that when danger was near, it was used by the inmates of the abbey as a place of defence. Prior Senhouse (1507) repaired and beautified it as it at present appears, excepting the wainscoting of the walls⁴ of the drawing room, or principal apartment, which is lighted by two oriel windows, north and south. Its great object of interest is the elaborately painted and carved flat oak ceiling ; which is literally covered with writing, armorial bearings, and other devices. “ In every third compartment are two birds holding a scroll between them, on which, and on the cross beams, are written in old English characters, the following rude verses.

Remember man ye gret pre-emyence,
 Geven unto ye by God omnipotente ;
 Between ye and angels is lytill difference,
 And all thinge erthly to the obediente.
 By the byrde and beist under ye fyrmament,
 Say what excuse mayste thou lay or finde ;
 Thus you are made by God so excellent,
 But that you aughteste again to hy' be kinde.
 Simon Senus sette yis Roofe and Scalope here, -
 To the intent wythin thys place they shall have prayers every day in the yere.
 Lofe God and thy prynce and you neydis not dreid thy enimys.”⁵

⁴ This portion as well as the great mass of the Deanery buildings was added by Bishop Smith towards the end of the seventeenth century.

⁵ Jefferson, p. 137.

“ He caused several English verses to be inscribed over the middle room with this moral rule often repeated ‘loth to offend.’ ”⁶

The only remaining building unnoticed is the Bishop’s registry office ; this is just within the abbey gateway, and only consists of a single room. It was erected by Bishop Smith, and has nothing remarkable in its appearance.

Plates XL., XLI., XLII., XLIII. Confessional in the Fraternity.

This small apartment, which has been from time immemorial, called “ the Confessional,” is situate in the south wall of the fraternity in that part, shewn in Plate XXXVIII., where the masonry projects between the buttresses ; and the small enriched window above the arch is that by which it is lighted. By the plan of this singular apartment, figured on Plate XL., it is 9ft. 4½in., by 3ft. 1¼in., that is in length as near as possible, three times its width. One doorway marked *a.* communicates with it from the fraternity, and another at *b.* communicated by a passage with the abbey buildings. Opposite to the external window before named is another of exactly the same dimensions ; the lower portion of the latter window, that is, below the bar shewn in Plate XLIII., appears never to have been glazed, but screened from the fraternity by a curtain, while above the bar it was formerly glazed. On the outside of this window therefore it is presumed that the penitent came to confess, the door at *a.* on the plan being closed.⁷ The transverse section (figured 2) is taken at the top of the steps, and shews the east end. Upon the upper part of this is a plain shield with the name of some person at the sides of it (probably a benefactor to the building) : the christian name alone can be deciphered, and it is a contraction of Johannes. Figure 3, represents the plan of the richly panelled flat ceiling ; the two Catherine-wheel compartments had formerly small bosses at their centres.

Plate XLI. represents the longitudinal section. From the passage *d.* is a descent of one step into the confessional, where, crossing the width of the side doorway, is a rise of four steps to the priest’s seat at *c.* This Plate also

⁶ Nicolson and Burn, ii. 303.

⁷ An apartment similar in form, to this is attached to the Beauchamp Chapel, Warwick, and is stated in Britton’s Architectural Antiquities to be a confessional. These are the only ancient confessionals known to remain in England, if they really were confessionals at all.

gives the elevation of the internal window, the tracery of which is composed of seven stones, as marked. The outer half of the external window, was closely restored in imitation of the original, during the last repairs from a single stone; the joints of the inner half are precisely the same at the inner window. With the exception of the four steps to the seat, (recently restored) the architecture of this unique little apartment is in its original condition. A. represents the mullion of the window at large, and B. the small rib of the ceiling tracery.

Plate XLII. Is an interior view from the priest's seat; and Plate XLIII. an exterior view in the fraterly, and interior from the base of the steps.

Plate XLIV. East end of the fraterly and south transept of the Cathedral. This Plate represents, in the arches on the east wall of the fraterly, and on the wall between it and the Cathedral, all that remains of what might be termed a second cloister. The width of this cloister, which was divided in the centre by a shaft, consisting of four small columns round a larger one, is marked by the brick wall opposite, built on the foundation of the old wall. Until the year 1833, a considerable portion of this building remained, when probably on account of its ruinous state, it was all taken away except the remains here represented. One of the capitals of the central columns, spared from destruction is represented in the left corner.

Above the groining of these cloisters, against the transept, the Chapter-house formerly stood, and from the upper doorways of communication in the wall of the fraterly, as well as the corbels and holes in the walls for timbers, there was evidently an apartment communicating between it and the Chapter-house. It should be observed that the ground as seen in this view, has been raised considerably, perhaps four feet.

Plate XLV. Exterior of the abbey gateway, and west side of the Cathedral tower. This gateway from the following inscription, cut in raised capitals on the surface of the central division of the inner arch, was erected in 1528: "*Orato pro anima Christopheri Slec, Prioris, qui primus hoc opus fieri incipit. Anno Domini, MDXXVIII.*" The arch, and indeed the whole

lower part of the gateway, were it not for the inscription, might be taken for Norman architecture. Underneath, the archway is divided near the centre, into two portions, forming a wide gateway for carriages, and a small wicket as represented. These gates and two others, one in Castle street, and the other in Eglesfield abbey are closed at night, so that all public access is stopped at nightfall.

The room above the gateway is occupied as the office of the Dean and Chapter, the access to which is through the door to the left of the gateway, and below the gateway is an old vault, now blocked up.

The pediment, together with the pedestals, or chimney-looking ornaments at the angles are modern; originally it was most probably battlemented similar to the Deanery tower. In the abbey immediately inside the wicket is the residence of the abbey porter.

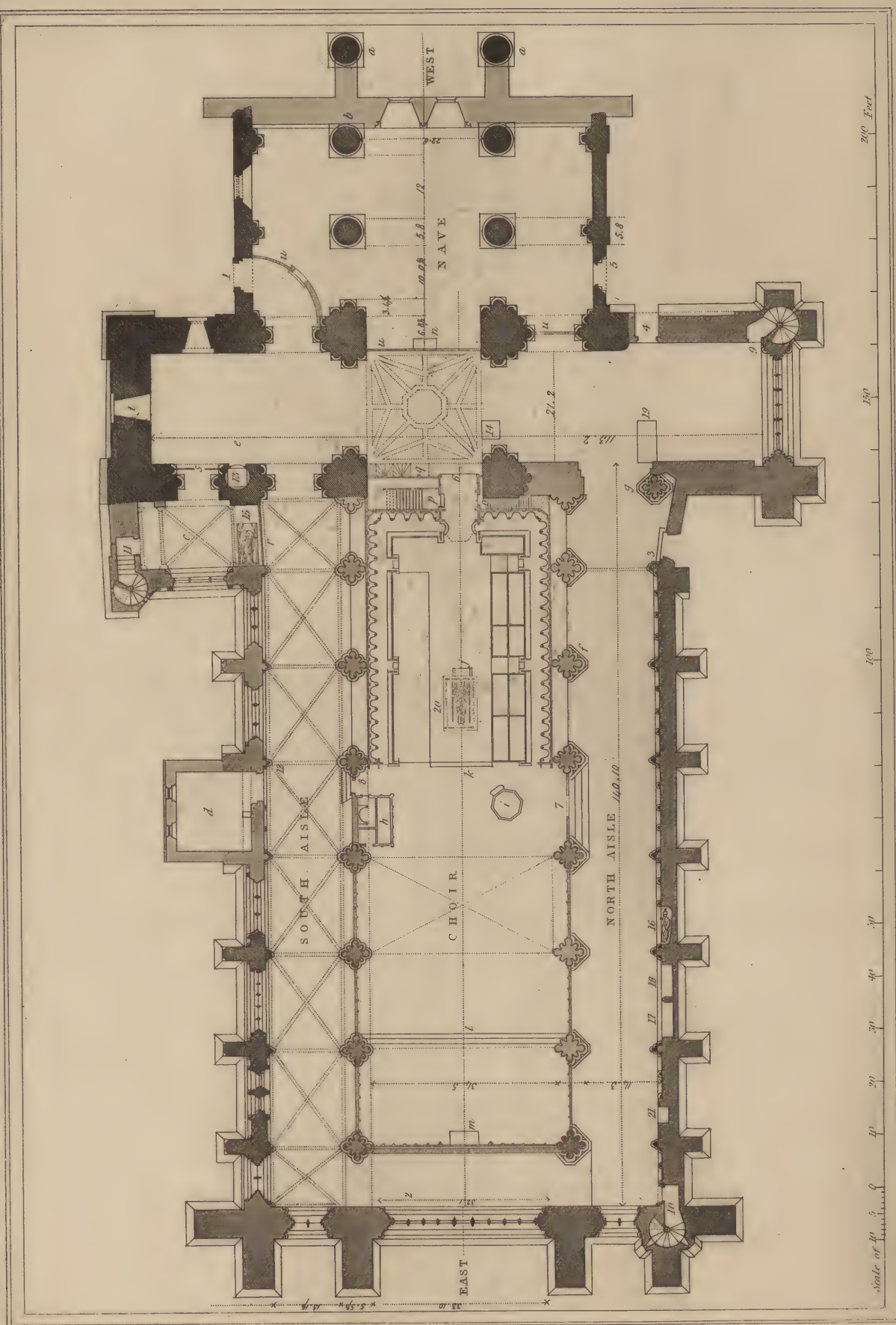


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Engraved by J. Gladwin

EAST END OF NORTH AISLE.

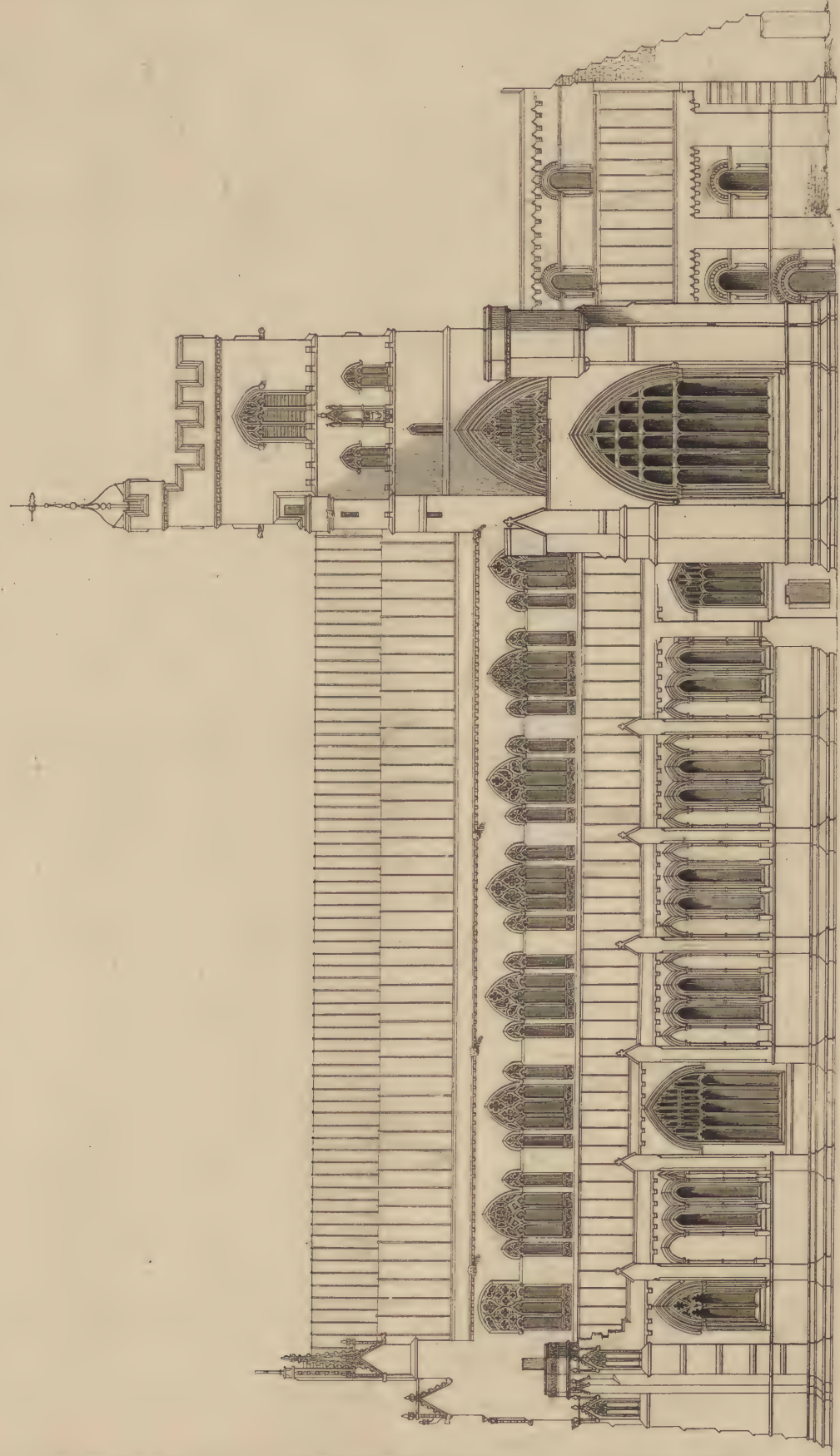




Drawn & Engraved by R. W. Billings.

GRONINGEN PLAZ.

THE
LIBRARY OF THE
MUSEUM OF NATURAL HISTORY
AND
ZOOLOGY
OF THE
CITY OF LONDON
1871



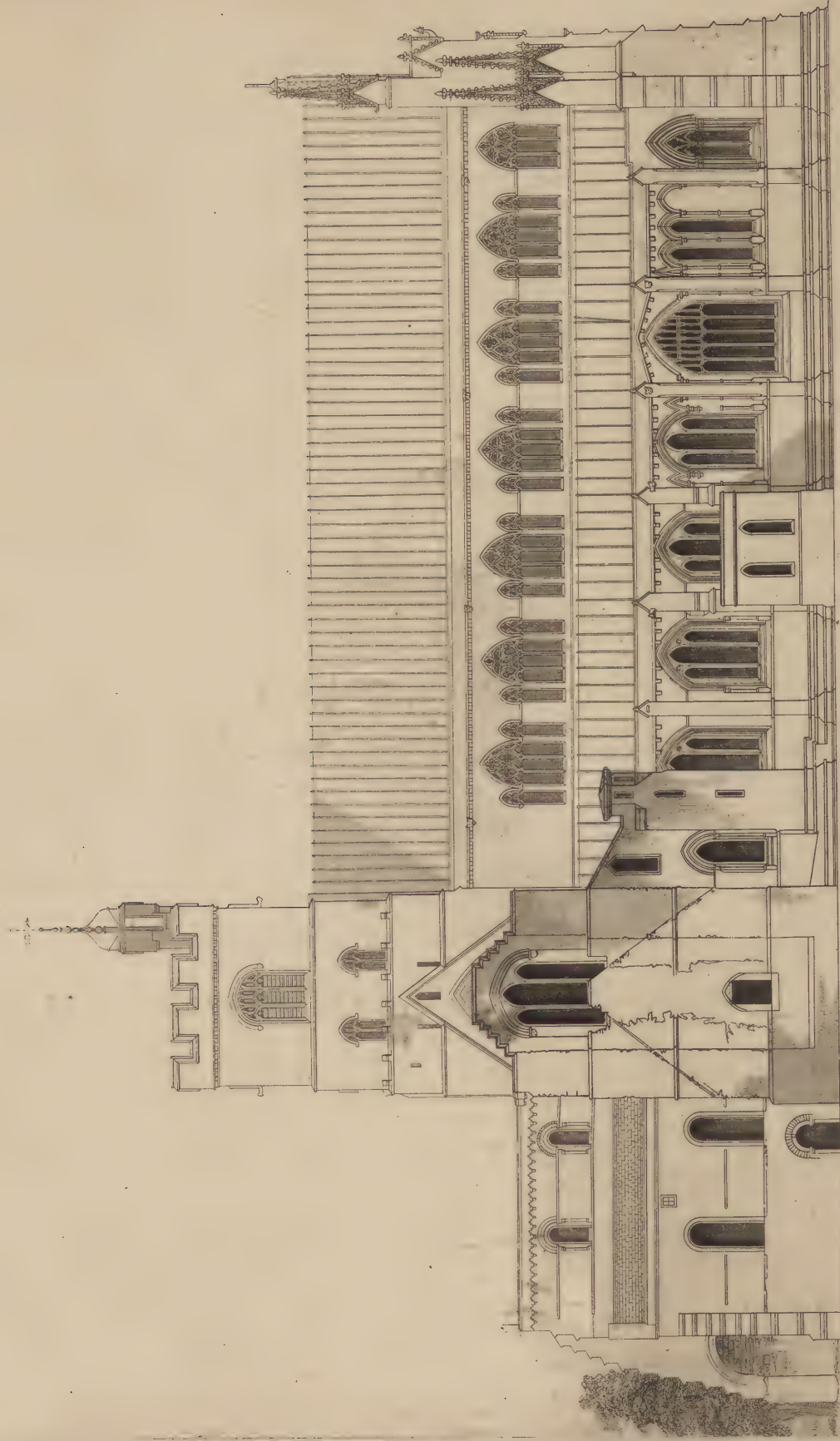
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Drawn & Engraved by R.W. Billings

NORTH SIDE.

Vertical text on the left side, likely bleed-through from the reverse side of the page. The text is faint and mostly illegible due to the quality of the scan.



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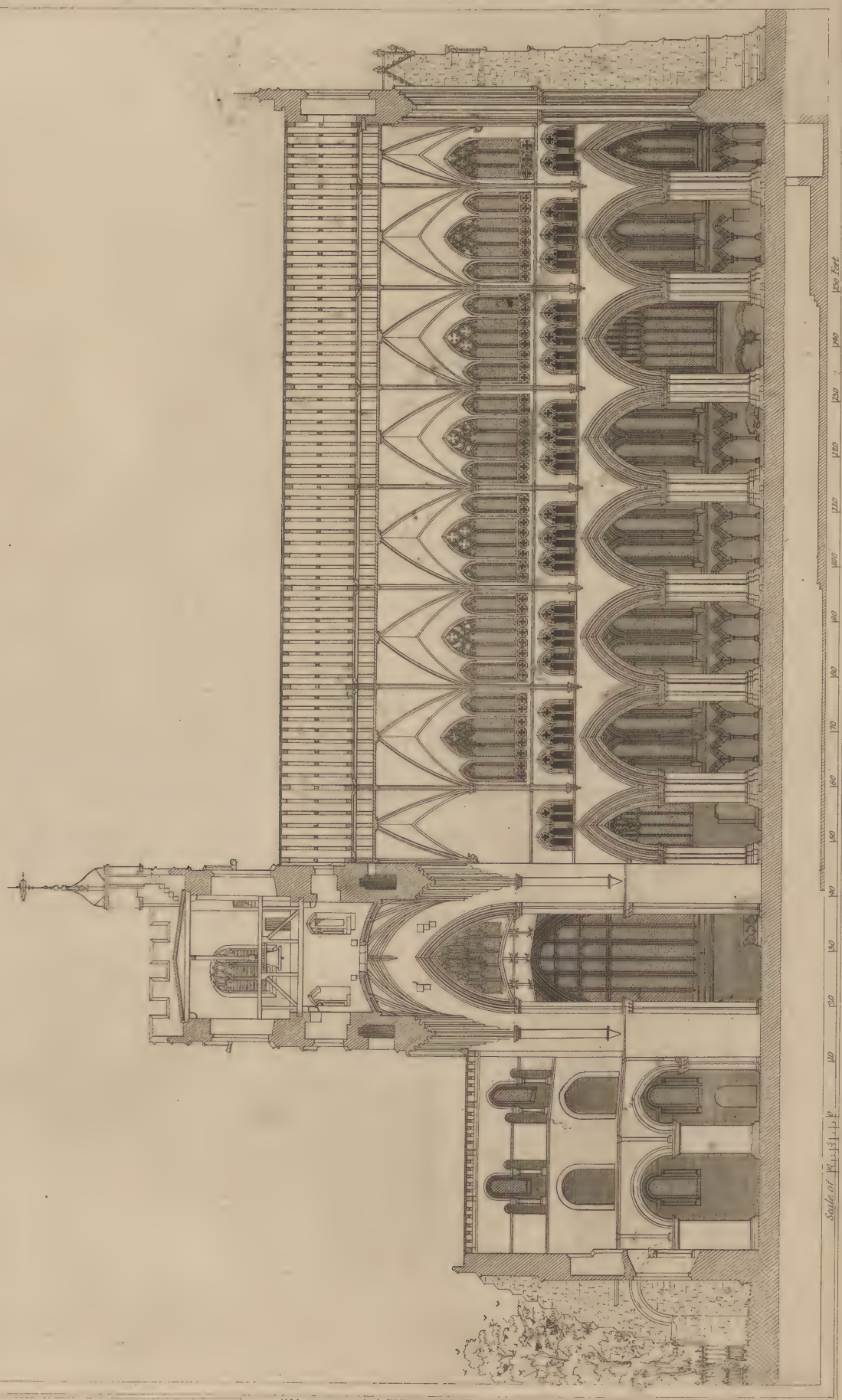
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THE CATHEDRAL

1. ELEVATION OF THE EAST END.
2. SECTION ACROSS THE TRANSEPTS, WEST SIDE.

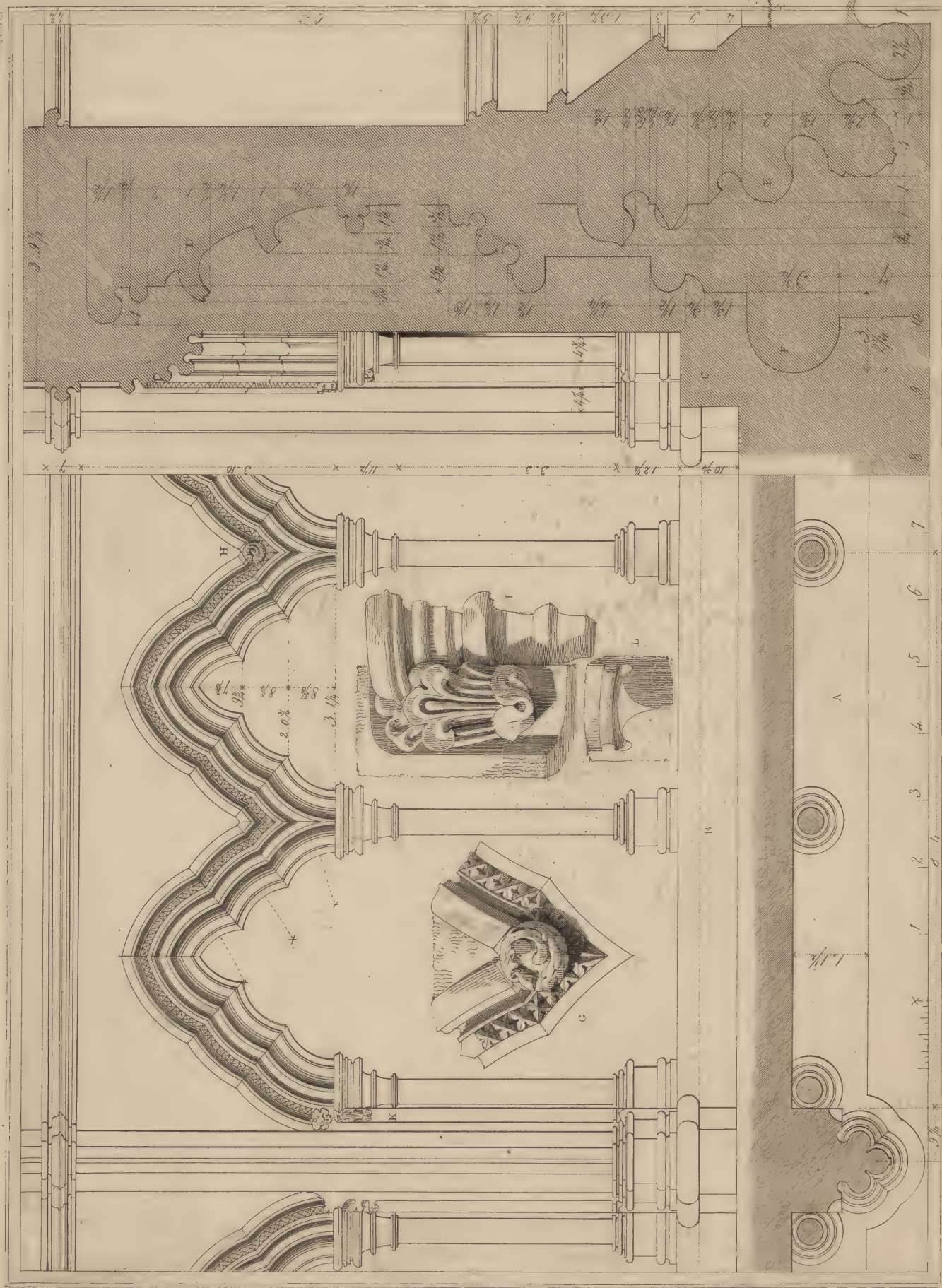




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1. SECTION ACROSS THE CHOIR }
2. D^o OF THE TOWER } LOOKING EAST





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ARCADIE OF THE NORTH AISLE

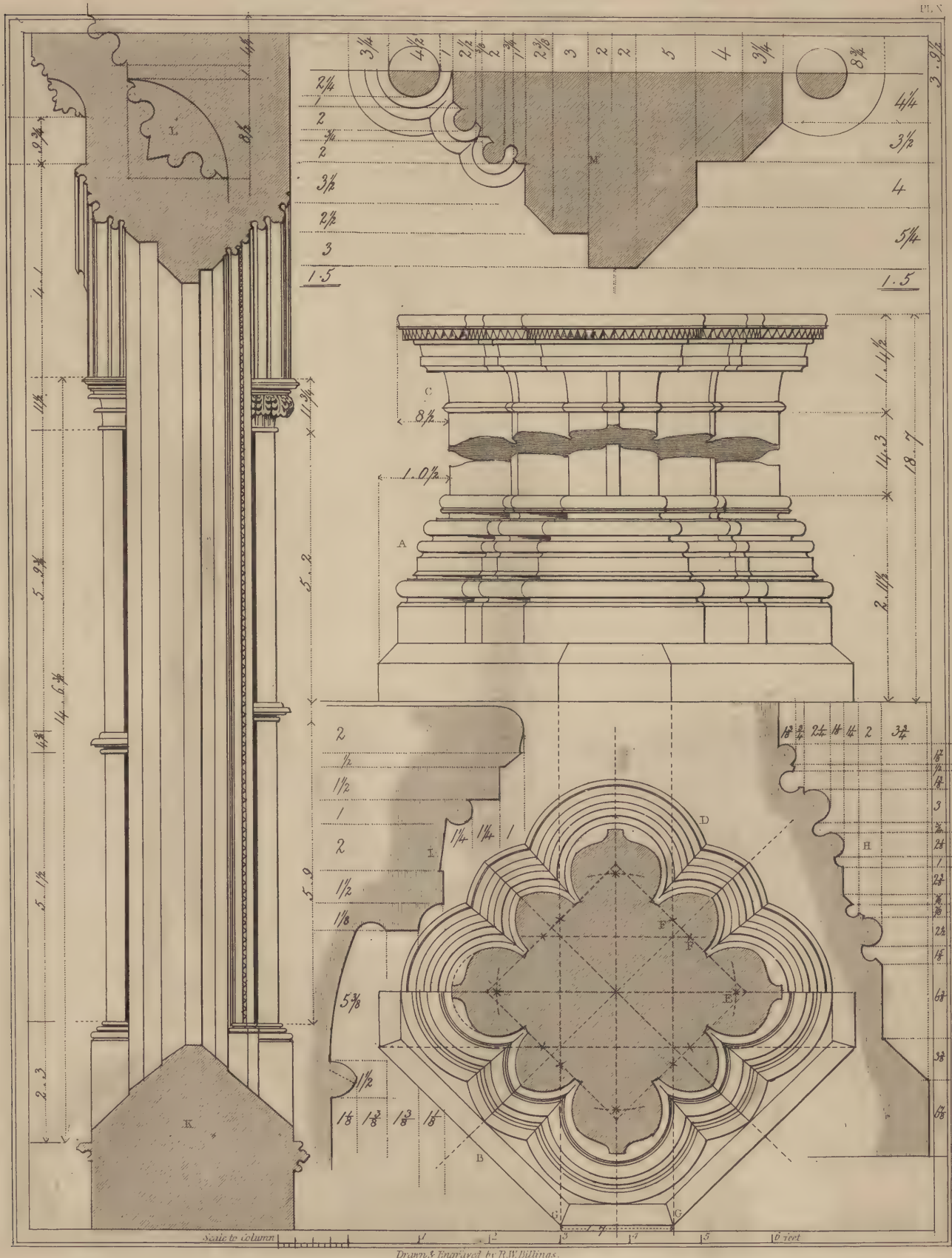




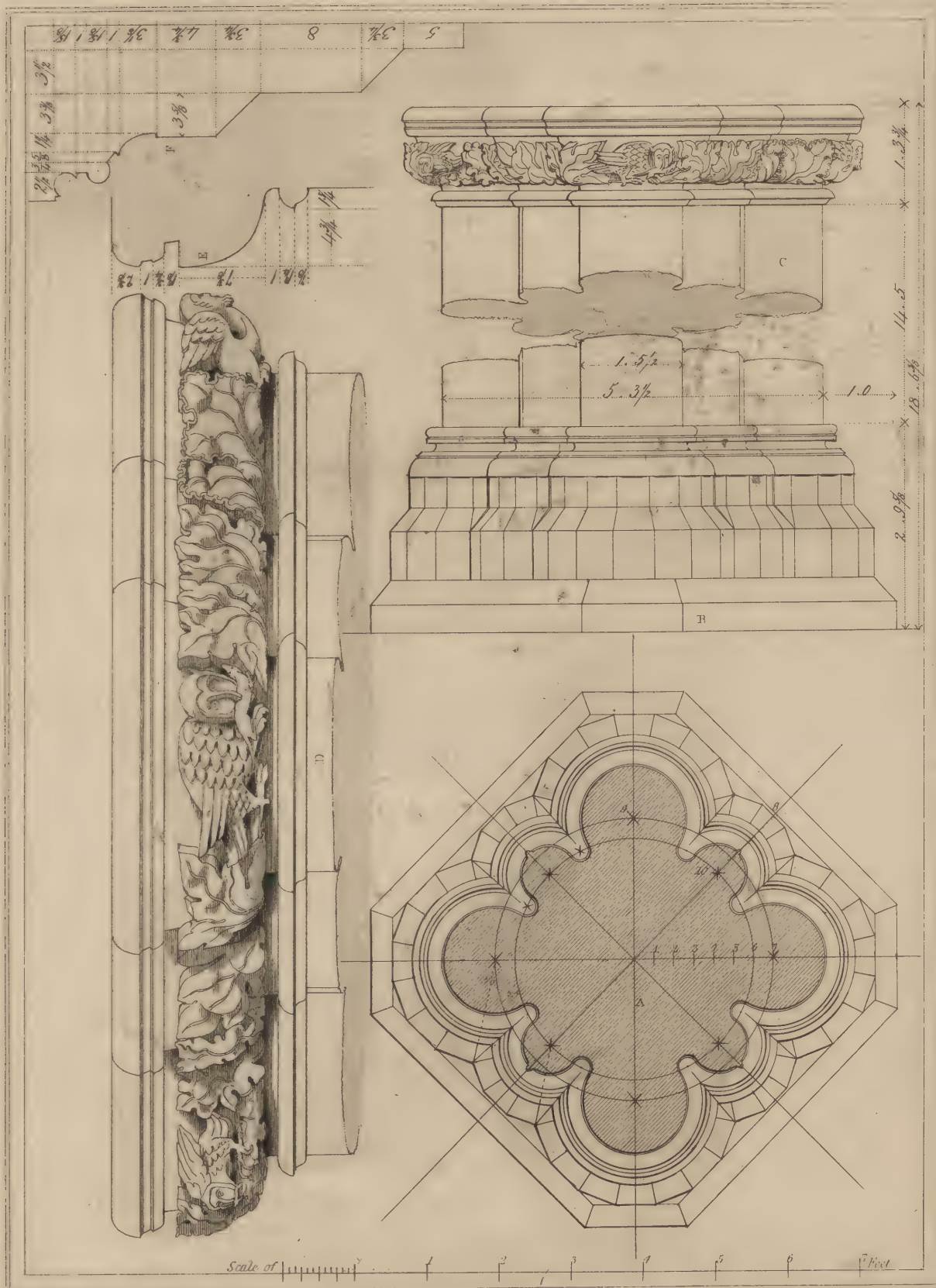
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CARLISLE CATHEDRAL

WINDOW OF NORTH AISLE

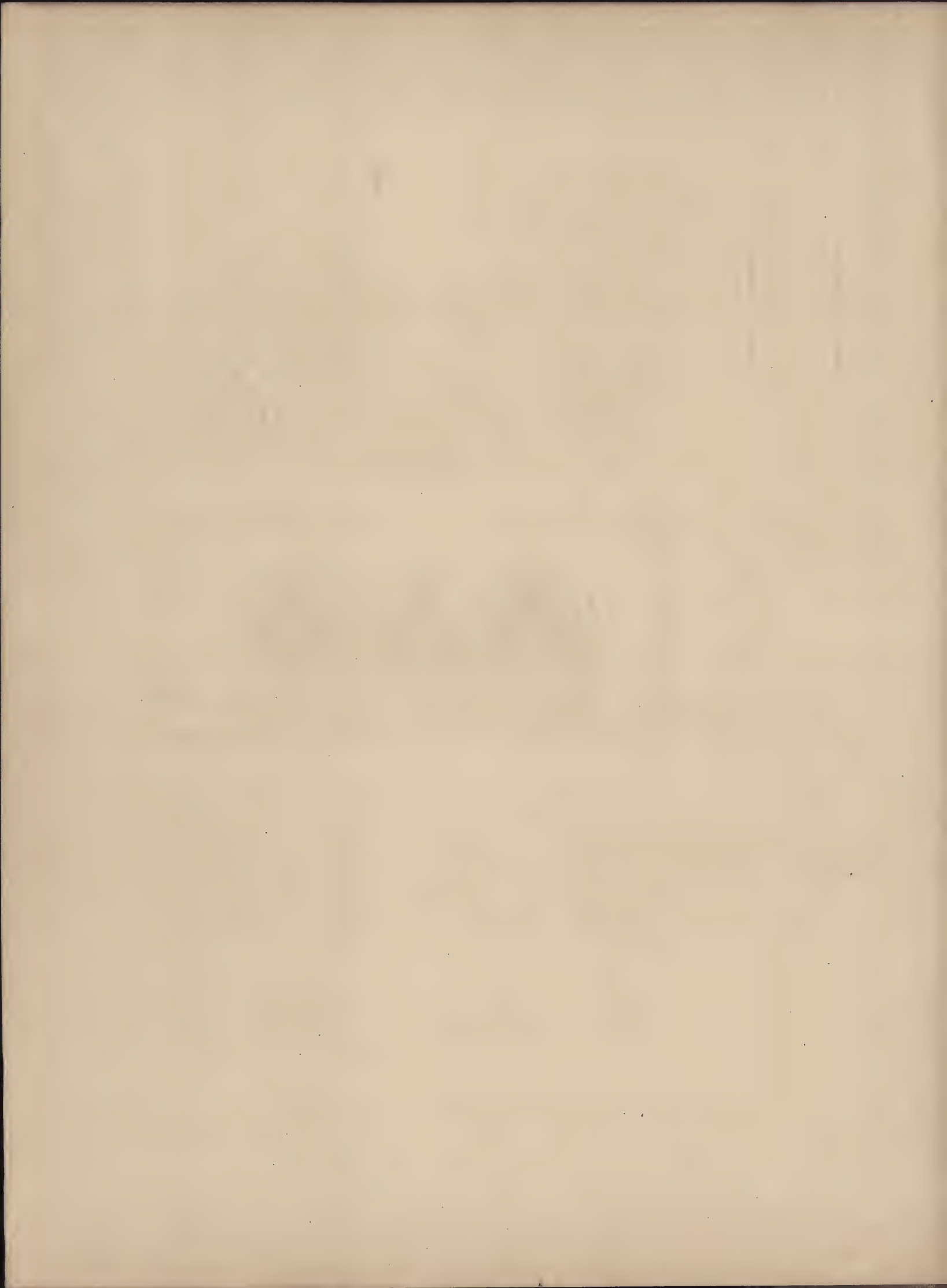


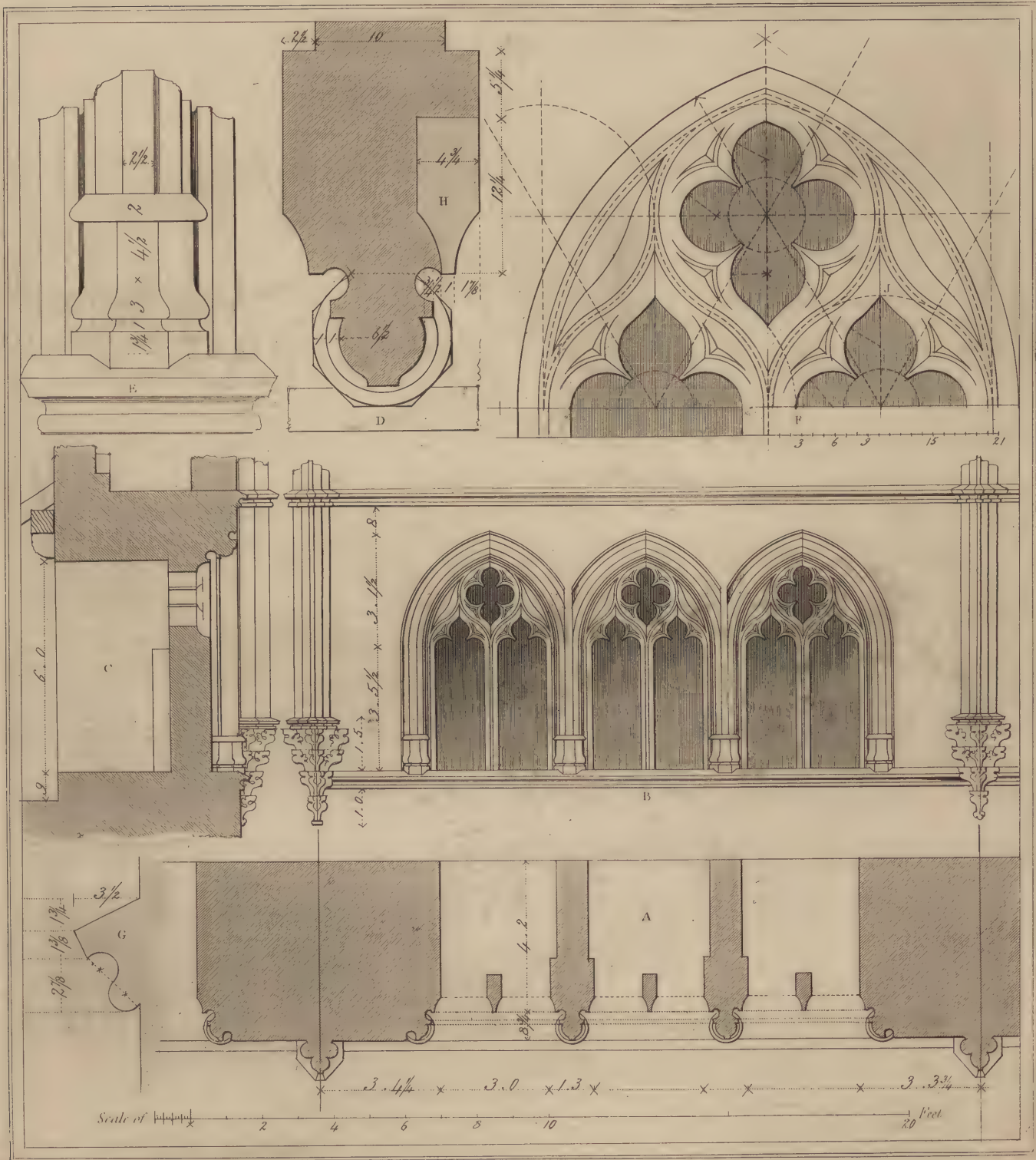
SECTION &c. OF N. AISLE WINDOW & DETAIL OF COLUMN MARKED G ON THE GROUND PLAN



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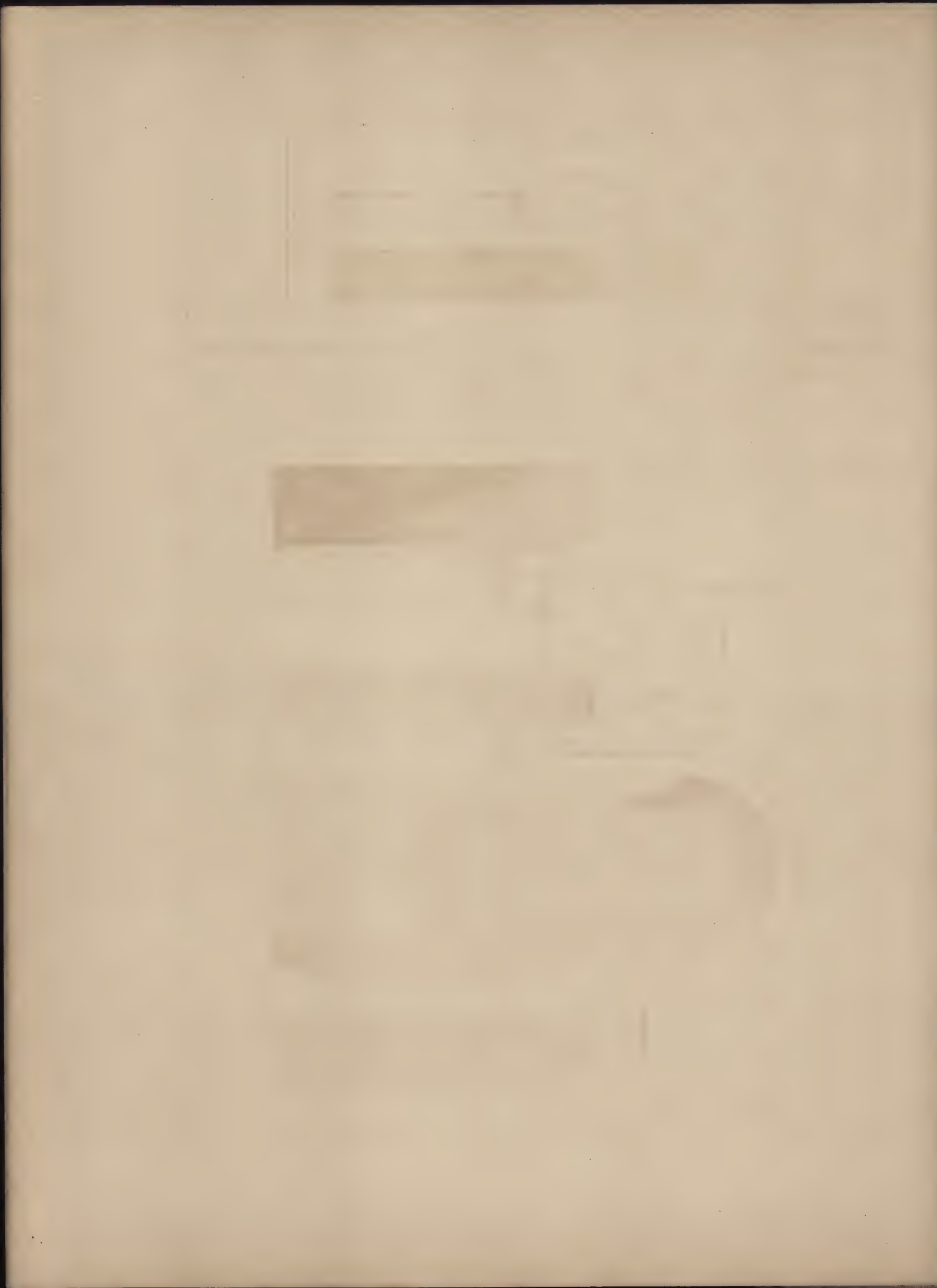
COLUMN OF THE CHOIR PLAN & DETAILS

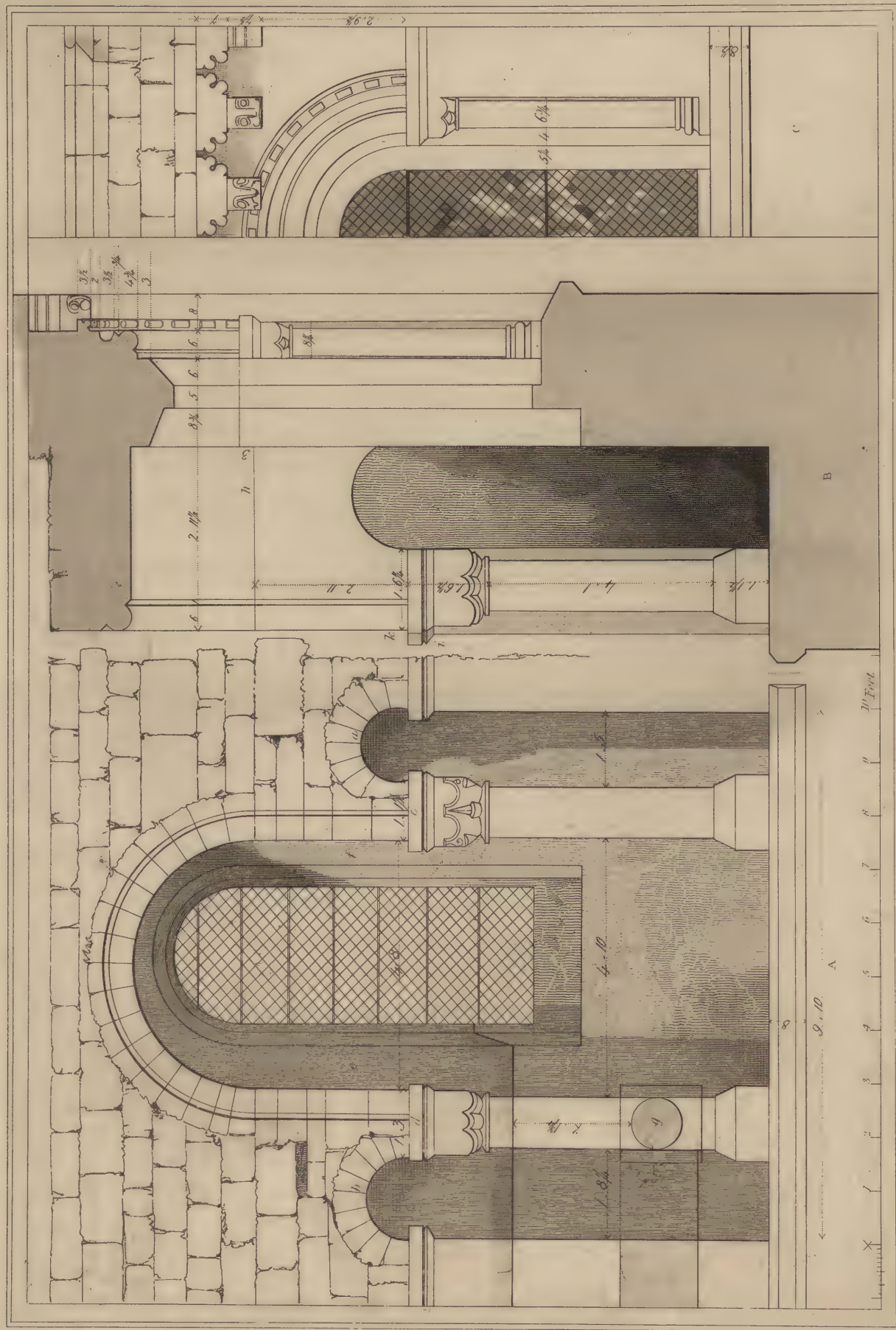




Drawn & Engraved by W.R. Billings.

PLAN, ELEVATION & DETAILS TRIPORIUM OF CHOIR.





CLIFFRE-STORY OF S. TRANSPARENT ONE COMPARTMENT.





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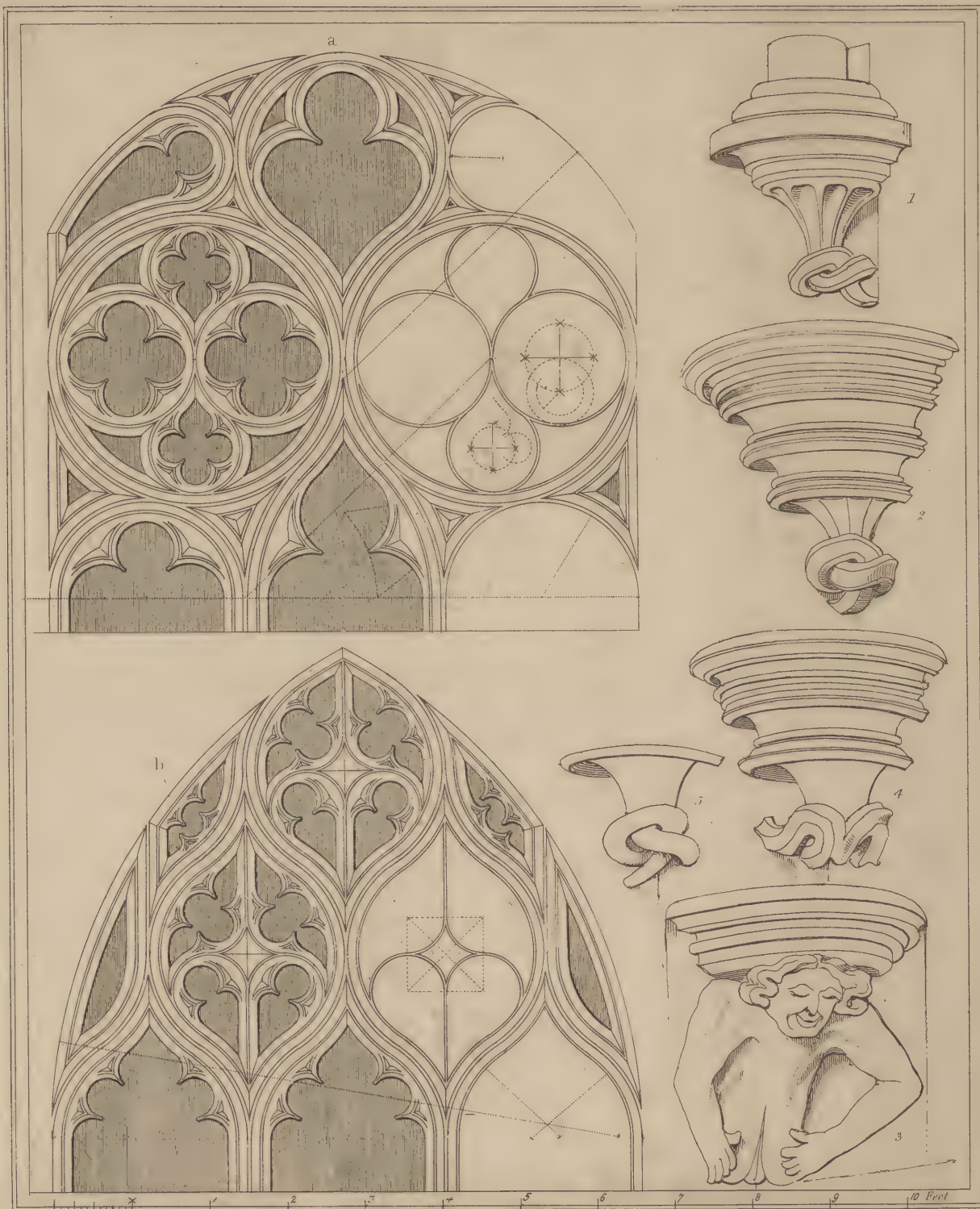
COMPARTMENT OF THE CLERE-STORY



WINDOW OF THE CHOIR CLERE-STORY.



SECTION OF A WINDOW IN THE CHURCH OF ST. MARY



Drawn & Engraved by R.W. Hillings.

CARLISLE CATHEDRAL.

CLERE-STORY WINDOWS, NORTH SIDE.



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Drawn & Engraved by W. H. H. 1872

EAST WINDOW, ELEVATION, SECTION & PLAN.





Drawn by R. W. Billings.

Engraved by John Sadler.

NAVE AND SOUTH TRANSEPT.





Engraved by T. Agulley

NORTH WEST VIEW

Drawn by R. T. Bennett



Drawn by R. W. Hillman

SOUTH SIDE, LOOKING WEST.

Engraved by J. S. Smith





Designed by J. W. P. Williams

Engraved by John Sadler

ARLSTON CATHEDRAL

VIEW OF PART OF THE NORTH SIDE & NORTH ENTRANCE





R.W. Billings del.

J. Lambert sc.

CARLISLE CATHEDRAL.
PART OF S. TRANSEPT & ST CATHERINE'S CHAPEL.





J. W. Phillips.

Engraved by John Sadler.

VIEW ACROSS THE TRANSEPTS.





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Engraved by J. Sadler

SOUTH AISLE LOOKING WEST.





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NORTH AISLE OF THE CHOIR WEST END.





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PART OF NORTH AISLE

PALEY'S GRAVE



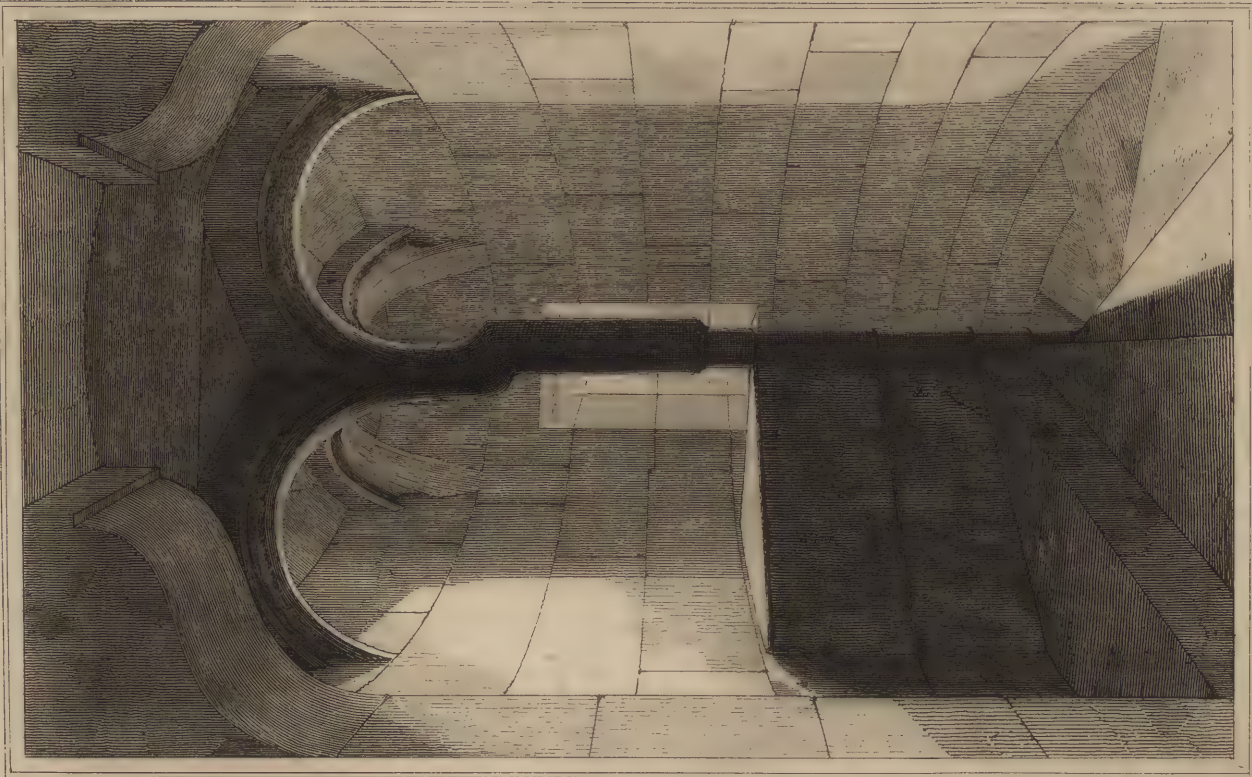


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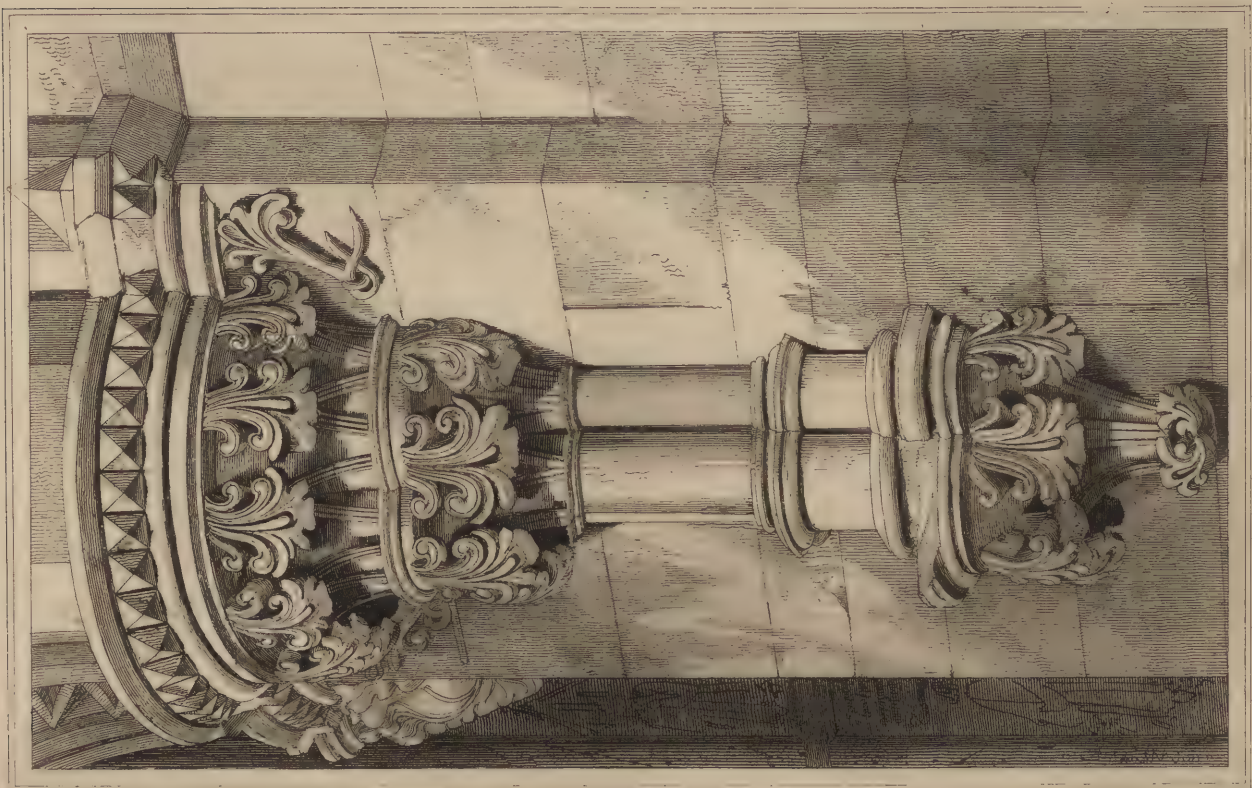
VIEW ACROSS THE EAST END LOOKING NORTH





R. W. Hillings.

STAIRCASE IN THE TURRET OF TOWER.



Drawn & Engraved by

BUCKET IN NORTH AISLE.

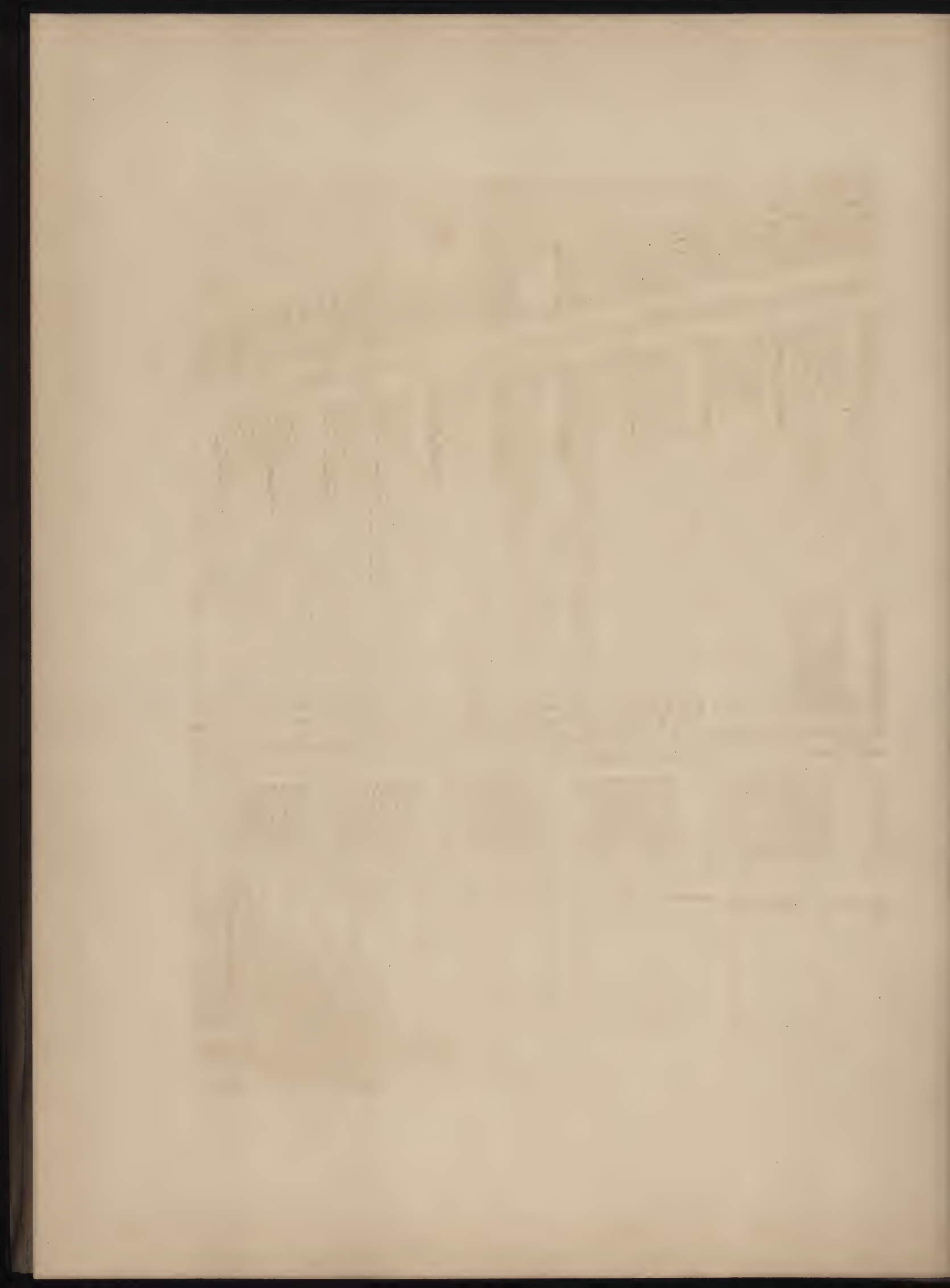




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CARLETON CASTLE

STAIRCASE AT EAST END.





Drawn by R.W. Billings.

Engraved by John Sadler.

SCREEN OF ST. CATHERINE'S CHAPEL.





Drawn by R. W. Dillings

Engraved by John Sadler

STALLS OF THE CHOIR.

Printed and Published by W. B. Whittaker, 10, St. Martin's Lane, London, W.





Drawn by W. H. Billings

Engraved by John Sadler

MISEREERE ON THE SOUTH SIDE OF THE STALLS.





Drawn by R.W. Billings

Engraved by G. Gladwin.

CARLISLE CATHEDRAL.
THE CHOIR - LOOKING EAST

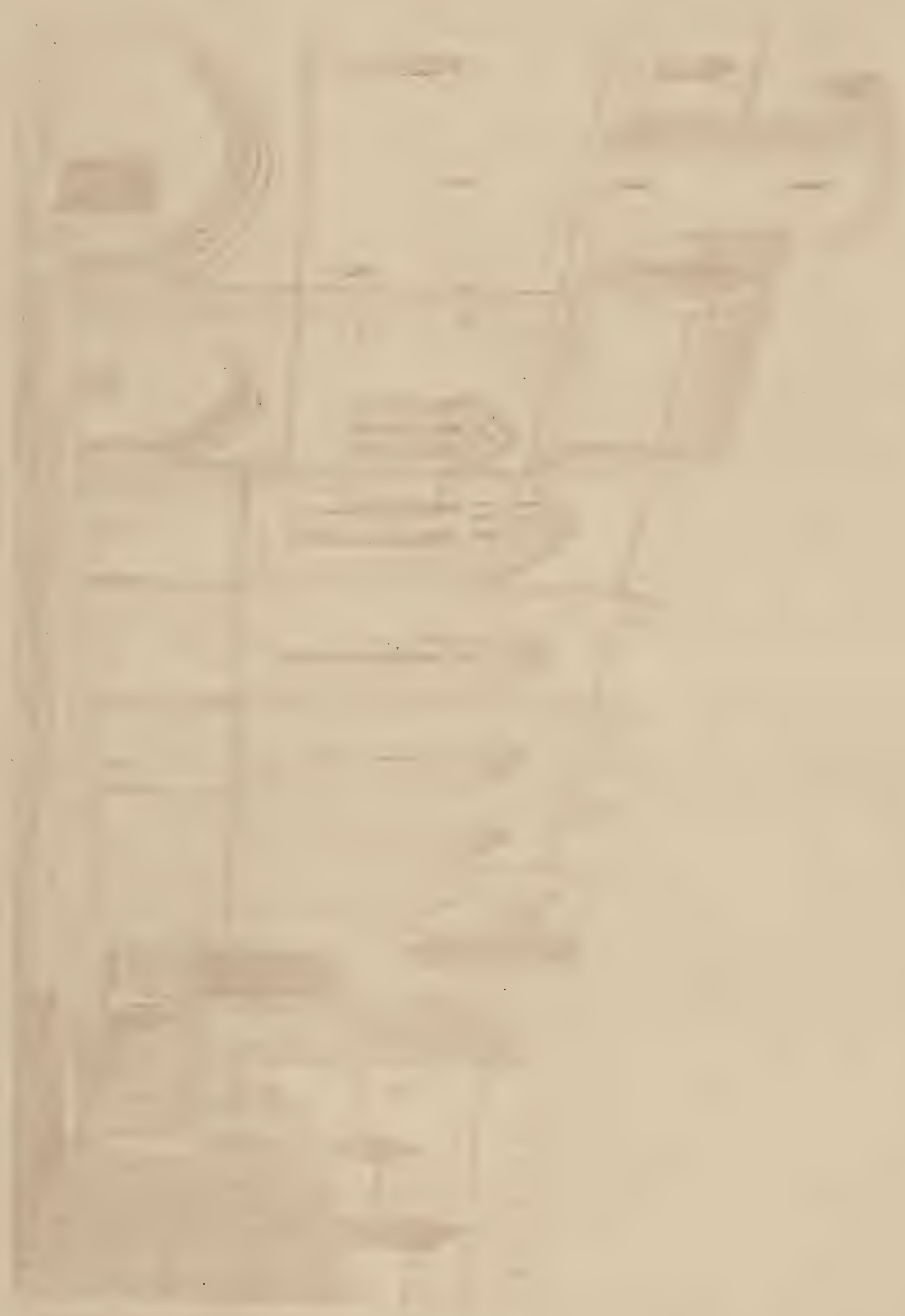




Engraved by R. W. Collins

Printed by J. G. Smith

ANCIENT CEILING OF THE CHOIR DESTROYED IN 1751





Drawn by R. Whillings

SOUTH SIDE OF THE CHAPTER AND TOWER OF THE DEANERY.

Engraved by J. Smith

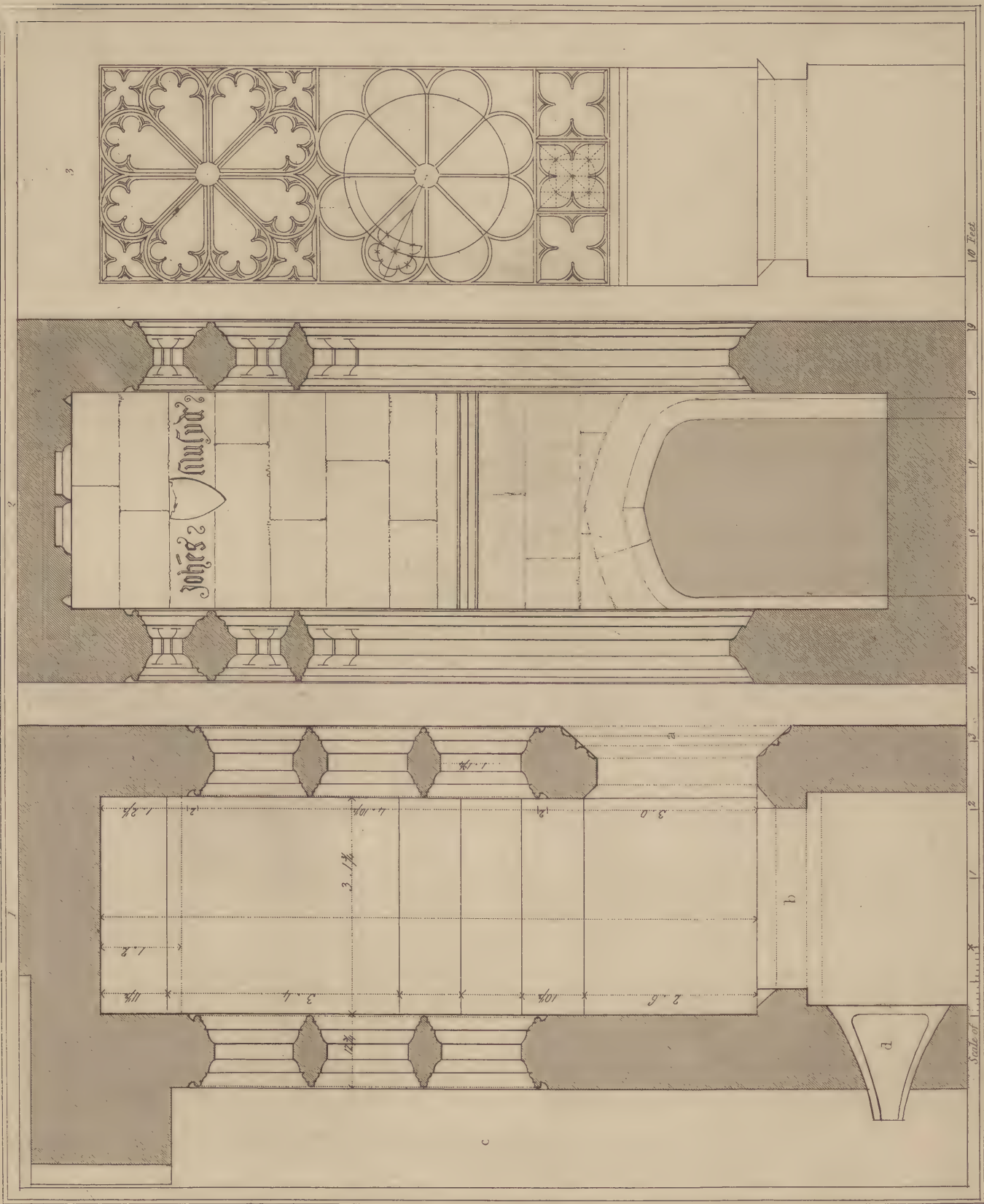




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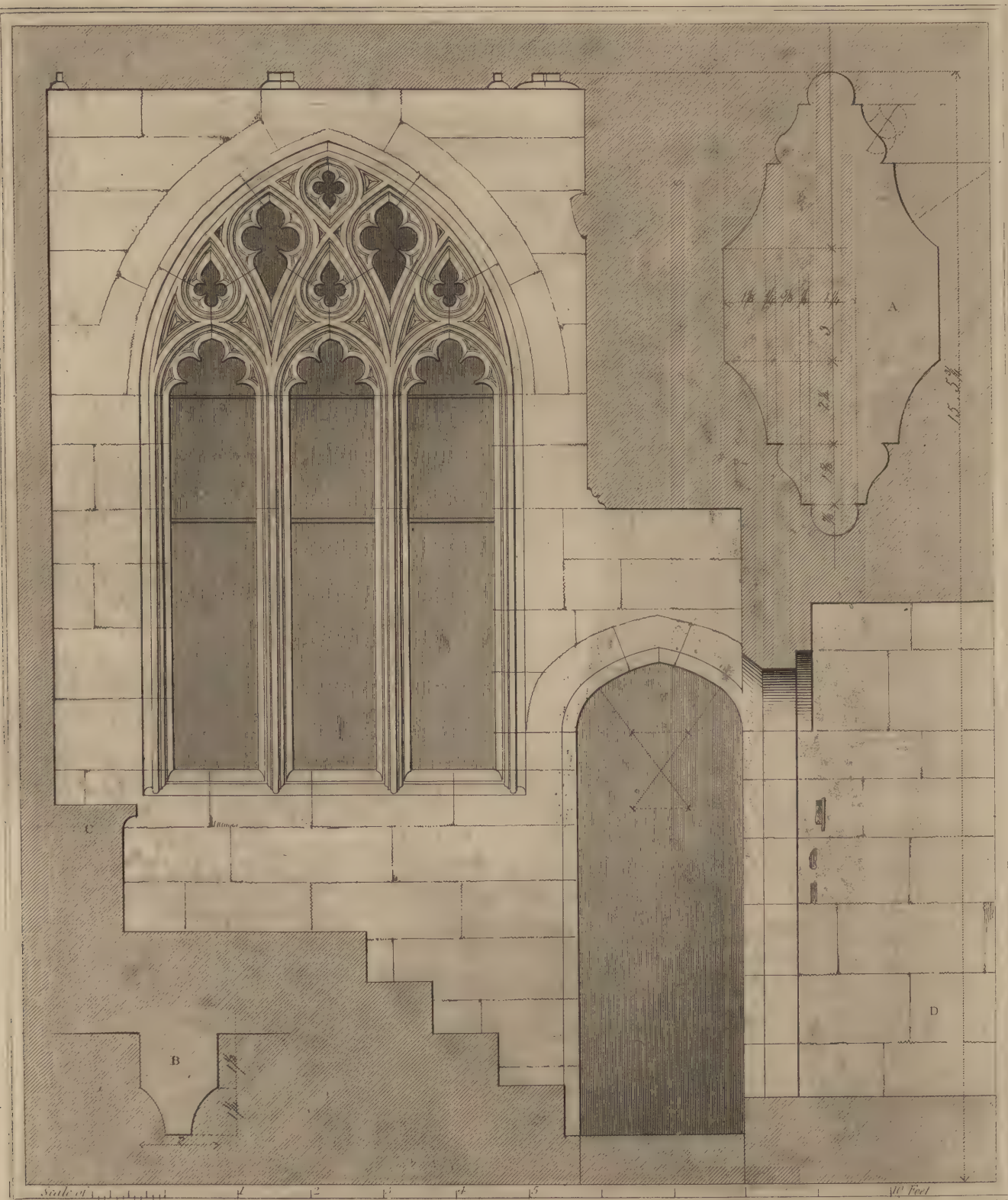
CRYPT UNDER THE FRATER.

Drawn by R. W. Hillings.



Drawn & Engraved by H. H. Mullins

CONFESSORIAL IN THE TRANSEPT



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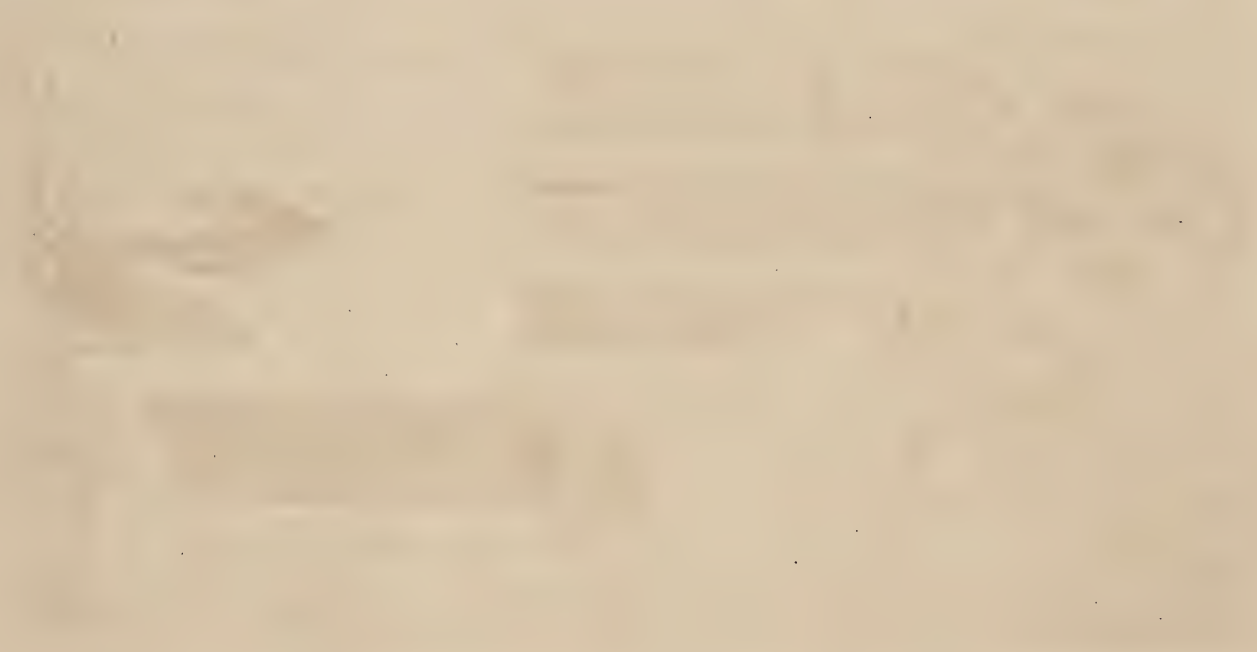
SECTION OF THE CONFESSIONAL IN THE FRATERY.

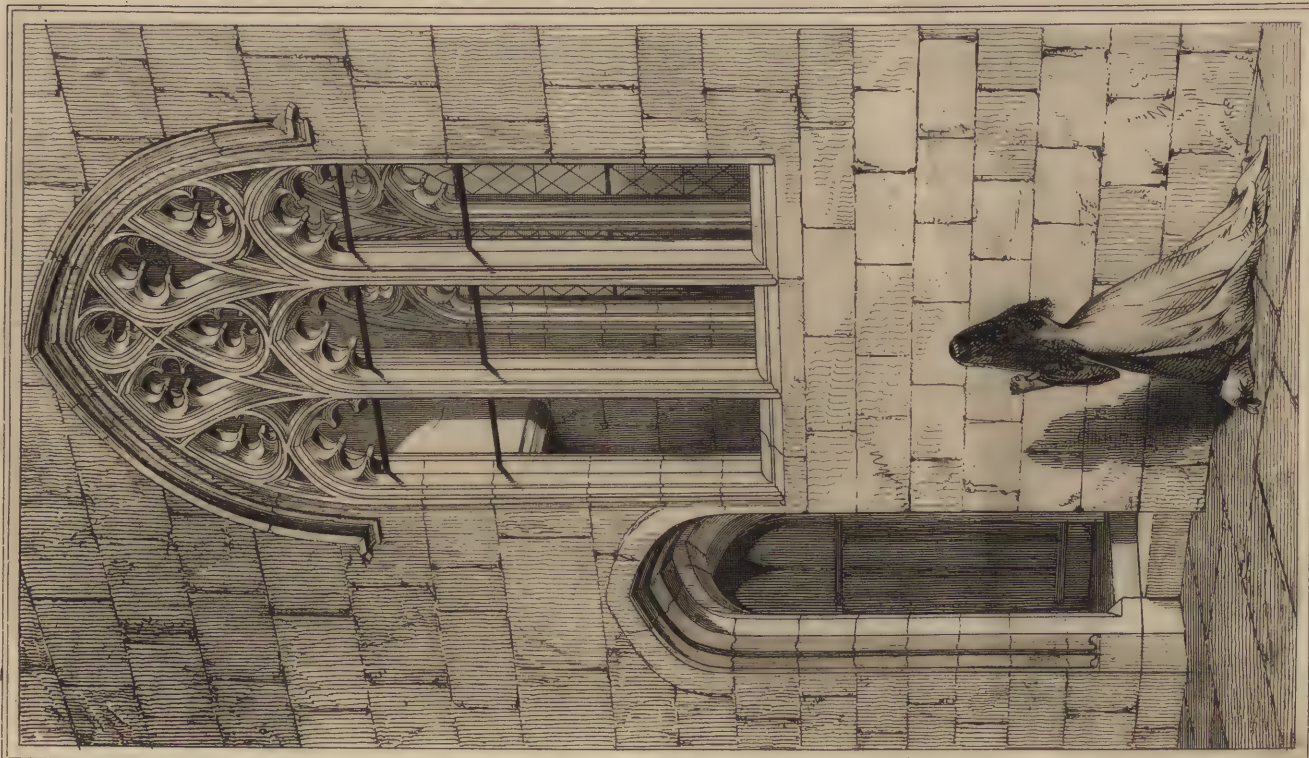




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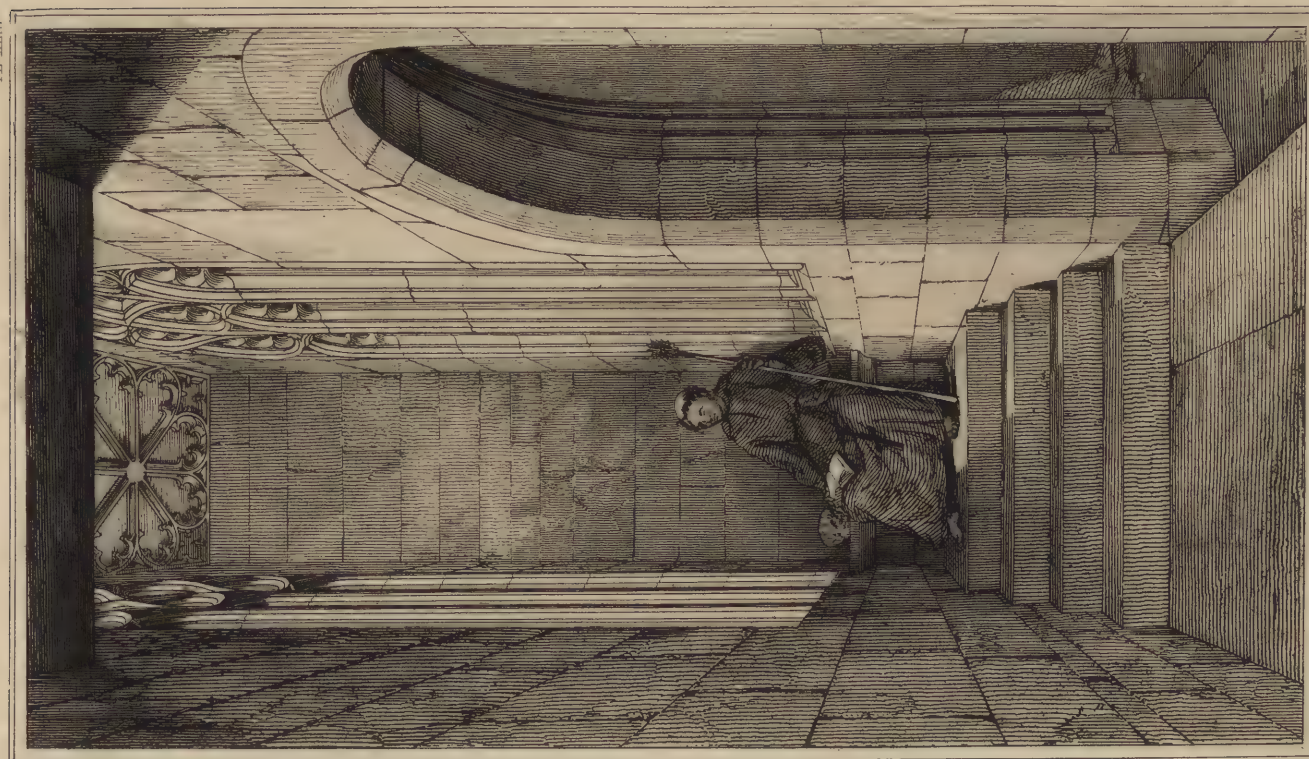
THE CORRIDOR FROM THE TOWER OF
THE CONFESSIONAL FROM THE TOWER OF





Drawn & Engraved by R. W. Billings

EXTERIOR



Designed by T. Clark

INTERIOR

CONFESSIONAL IN THE PRATERY





Drawn by R.W. Billings

Engraved by John Sadleir

EAST END OF THE PRATERY AND SOUTH TRANSEPT.





Drawn by R. W. Billings

Engraved by T. Clark

WARRICK CATHEDRAL

ABBEY GATEWAY AND WEST SIDE OF TOWER



MS. COLLECTIONS AND PUBLISHED WORKS

RELATING TO

CARLISLE CATHEDRAL.

THE Library of the Dean and Chapter, although not extensive, has several MSS., besides works on history, divinity, &c. The present collection contained in it, does not date farther back than 1660, when it was founded by the Rev. Arthur Savage; its principal contributor, however, appears to have been Bishop Smith, whose autograph appears in many of the most valuable works.¹ Respecting the manuscript materials which have been the foundation of all subsequent works upon the City and Cathedral of Carlisle, Gough, in his "British Topography" 2 vols. 4to. 1780, has the following:

"A short History of the Cathedral, by Dr. Hugh Todd, Prebendary of the church, is carefully preserved in its library. Wood (Athen. Oxon. ii. 981) thus describes it; '*Notitia Ecclesiæ Cathedralis Carloliensis una cum catalogo prioris dum conventualis erat, et decanorum et canonicorum, quum Collegiata.*' This was written in 4to., 1688, and dedicated to the Dean and Chapter, also

"The History of the Diocese of Carlisle, containing an account of the parishes, abbies, nunneries, churches, monuments, epitaphs, coats of arms, founders, benefactors, &c. with a perfect catalogue of the Bishops, Priors, Deans, Chancellors, Archdeacons, Prebendaries, and of all the Rectors and Vicars of the several parishes in the said diocese, written 1689."

Gough says that the Register of the Priory is also in this library, and that a transcript of it by Dr. Todd, is in the Harleian MSS., 1881, also, p. 278, that "Bishop Nicolson communicated several particulars relative to this county to Bishop Gibson for his edition of Camden. His Lordship collected materials for a topographical description and history of this county, and church notes throughout the diocese, in his parochial visitation, 1703. An account of the several rectories and vicarages from the register at Rose Castle, memorials of the Bishops, Priors, Deans, &c. of Carlisle, and a monasticon for the said diocese. All these are now at Hawkesdale, in the possession of his nephew, Joseph Nicolson, Esq.; and transcripts of several of them, in four folio volumes, the said learned Prelate caused to be deposited in the library of the Dean and Chapter."

In the library of the Society of Antiquaries, (left them by Bishop Nicolson) is a thin folio volume, No. 91, entitled "The Antiquities of Cumberland, by Mr. Denton of Cardew. MS,

¹ Jefferson's Carlisle, 136.

collated with a copy formerly belonging to William Nicolson, Lord Bishop of Carlisle." The copy here spoken of is in the Dean and Chapter's library, and contains collections relating to the Cathedral.

DUGDALE'S "MONASTICON ANGLICANUM," folio, ed. 1830, has a s. e. view of the Cathedral, drawn and engraved by John Coney, also a short history of the building, the Bishops and Priors, references to MSS. and the following:

No. 1. Carta Regis Henrici Primi, de Ecclesiis de Novo Castello super Tynam, et Newbourne.

No. 2. Carta ejusdem Regis Henrici de Ecclesiis de Wercheorda Colebruge, Wittingeham, et Rodeberia, Ricardo de Aurea Valle Capellano suo concessis.

No. 3. Carta Regis Henrici Secundi Donatorum Concessionem recitans et confirmans.

No. 4. Carta Regis Edwardi Primi, de Advocacione Ecclesiæ de Soureby.

No. 5. Carta Regis Edwardi Secundi, Donationem Johannis de Curceio, recitans et confirmans.

Nos. 6, and 7. Revenues of the Bishoprick and Cathedral, 26 Henry VIII.

BROWNE WILLIS'S "HISTORY OF THE MITRED PARLIAMENTARY ABBIES," 2 vols. 8vo. 1718, contains in volume 1, pages 229 to 234, a short history and account of the Cathedral, and lives of the Priors, and after the index, p. 66, a notice of the Bishops buried in the Cathedral.

BROWNE WILLIS'S SURVEY OF THE CATHEDRALS, 3 vols. 4to. 1727, contains in vol. 1. pages 284 to 316, a history and description of the Cathedral, with lists of the Bishops, Deans, Archdeacons, and Prebendaries; also lists of the endowment of the Bishoprick, alienation of lands of the same, 1647 to 1650; endowment of the Dean and Chapter; a ground plan, (M. Burghers, Sc.) and north prospect of the Cathedral, (T. Harris, fecit). Speaking of the latter, Willis says, "it is the only true representation of it, the draught in the Monasticon, by Daniel King, being in no respect like it, and may pass as well for any other church as this."—So might his own view. *R. W. B.*

LELAND'S COLLECTANEA, 8vo. ed. 1774. has, vol. 1, 120, a notice of the foundation and the arms of the see.

LE NEVE'S FASTI ECCLESIAE ANGLICANA, folio, 1716, p. 332, has lists of the Bishops, Deans, Archdeacons and Prebendaries.

TANNER'S NOTITIA MONASTICA, folio, ed. 1787, has a short history of the Cathedral, also an account of various works and MSS. relating to the Cathedral, particularly in the library of the Dean and Chapter, and in the British Museum.

GODWIN'S DE PRÆSULIBUS ANGLIÆ, folio, ed. 1743, contains, pages 761 to 774, an account of the see, and lives of the Bishops to the year 1734.

HEYLIN'S "HELP TO ENGLISH HISTORY," ed. 1773, 8vo. pp. 127 to 130, contains a short account of the Cathedral, and list of the Bishops to 1768.

GOUGH'S SEPULCHRAL MONUMENTS OF GREAT BRITAIN, folio, 1786, vol. 2, part 2, p. 329, has a description with a large engraving of the monumental brass to Bishop Bell in the Choir.

In the ARCHÆOLOGIA of the Society of Antiquaries, vol. iii. p. 22, is an account of the Charter Horns by Bishop Lyttleton, with an engraving; and in vol. v. p. 342, some observations upon them by the Rev. W. Cole, F. S. A.

LYSONS'S *MAGNA BRITANNIA*, 4to. 1816, vol. iv., containing Cumberland, has pages 70, 71, 72, an account of the Cathedral, and in the volume are the following plates. 1. Ground plan. 2. Compartment of the nave. 3. Elevation of the east end. 4. Compartment of the choir. All drawn by F. Nash, and engraved by J. Lee.

The *BEAUTIES of ENGLAND and WALES*, vol. iii. containing Cumberland, 8vo. 1802, has a short account of the Cathedral, pages 85 to 89, and a north-west view. R. Carlisle, del. A. Noble, sculp.

SCOTT'S *BORDER ANTIQUITIES*, 2 vols. 4to. 1814, vol. ii., p. 30, 31, 32, contains a history of the Cathedral, and two plates, engraved by J. Greig, from drawings by L. Clennell. 1. Interior of the nave. 2. South-west view.

STORER'S *CATHEDRAL CHURCHES of GREAT BRITAIN*, vol. i. 8vo. 1814, contains a short history of the Cathedral, and the following engravings by James Storer, from drawings by R. Carlyle; 1. South-east view. 2. South side. 3. Distant view including the deanery. 4. The Bishop's throne. 5. The chapter-house, (the frater). 6. The choir. 7. North-east view. 8. Part of the north aisle. 9. The ground plan.

BUCKLER'S *CATHEDRAL CHURCHES of ENGLAND and WALES*, 4to. 1816, contains a description of the Cathedral, and a south-east view drawn and engraved by J. C. Buckler.

"The History and Antiquities of the Counties of WESTMORLAND and CUMBERLAND, by JOSEPH NICOLSON, Esq. and RICHARD BURN, LL.D. 2 vols. 4to. 1777. This work contains, pp. 243—310, a history of the Bishoprick, history of the Priory, account of the Cathedral, memoirs of the Bishops, (from which the notices in the present work have been chiefly drawn), accounts of Priors, Deans, Chancellors, Archdeacons, and lists of the Prebendaries.

In the Appendix are copies of grants marked 1 and 2, in Dugdale, and the following—

No. XXIV. Grant of Dalston to the Bishop of Carlisle.

XXV. Grant of privileges to the Bishop and Prior of Carlisle, by Henry III.

XXVI. Another charter of privileges by the same king.

XXVII. Grant of tithes in the forest of Englewood, to the Priory of Carlisle.

XLII. Account of three different valors of the diocese of Carlisle; with a preface by Bishop Lyttleton. The first of these was made in 1291, the 19th of Edward I. and is in the Cottonian MS. in the British Museum; the second 1318, the 11th of Edward II. is in the library at Carlisle; and the third made about the year 1546, the 27th of Henry VIII. is taken from the original, in the first-fruits' office in London.

The *HISTORY of CUMBERLAND* by WILLIAM HUTCHINSON, Esq. 4to. 1796. Forty-four pages of this work are devoted to the history and description of the Cathedral, accounts of the Bishops, Deans and other officers, principally copied from Nicolson and Burn's work. It has the following illustrations. On one plate in ovals, are the Deanery from the city wall, the Frater and the south-west view of the Cathedral. 2. Ground plan printed on the letter-press. 3. The Legends of St. Anthony and St. Austin. 4. Bishop Bell's brass (coloured), R. Carlisle, del. J. Lowes, sculp.

"CARLISLE in the OLDEN TIME." Published by C. Thurnam, Carlisle, 4to. 1835. Has an

account of the Cathedral, and the following lithographs from drawings by M. E. Nutter. 1. South-west view of the Cathedral from the Abbey. 2. The Abbey gate from the interior. 3. The Refectory, before its restoration. 4. Remains of the Cloisters. 5. The Deanery, with part of the west walls, and Refectory.

“The HISTORY and ANTIQUITIES of CARLISLE.” Published by Samuel Jefferson, 1838, 8vo. This work contains, pp. 122—150, an account of the Priory, and other ancient religious houses; pp. 151—157, history and description of the Cathedral; pp. 178—185, accounts of monuments; pp. 186—246, accounts of the Bishops and diocese; and pages 247 to 267, accounts of the Deans, and lists of the Archdeacons, Vicars General, Officials, Chancellors and Prebendaries to the present time. Also pp. 371—383, an account, with a ground plan, (1671) of Rose Castle, the palace of the Bishops of Carlisle. The work has the following plates, 1. North-west view, W. H. Nutter, del. W. H. Lizars, sc. 2. Interior of the choir looking east. W. H. Nutter, del. I. C. Armytage, sc. 3. Monumental Plate to Bishop Robinson;—and the following wood-cuts, 1. the Refectory or Fraternity, and 2. the Abbey Gateway.

In the *Archæologia Æliana*, published by the Society of Antiquaries of Newcastle on Tyne, (vol. 2, part 2, 1830, p. 170) is a wood engraving of a seal, “which is appended to a confirmation, by Adam, (de Warthwic), prior of St. Mary’s, Carlisle, of a grant by Bishop Halton, of the Rectory of Bromfield, in Cumberland, to the Abbey of St. Mary’s, York, in 1303.”

“On one side appears the seal of the monastery, and on the back of it, probably the private seal of the prior, which is evidently a well sculptured antique, with a more modern inscription round it, ‘Sigillum J’Gton.’—*Sigillum Fratris Johannis Gton?* with two coats of arms.”

To the Society, through the kindness of John Adamson, Esq. their Secretary, the Author is obliged for the loan of these wood-cuts.



VIEWS OF THE CATHEDRAL.

The following are the only detached prints the author has met with.

Inches.	
11 by 7	The north-east prospect. T. Harris, fecit., temp. Bishop Waugh.
22½ by 17	North-east view. This is totally unlike the Cathedral, and was most probably intended as a design to improve certain portions, particularly the Tower, which is represented as covered with enriched panelling.
7 by 5	A rough wood engraving, copied from the same.
6½ by 3½	N. E. view, published in the New Christian's Mag. Hamilton, del. Hawkins, sc. 1783.
10 by 7¼	s. w. view, with the Fraternity in the foreground. T. Hearne, del. Engd. by W. Byrne, 1802.
9 by 7	s. e. view. Printed on the map of Cumberland, by C. and J. Greenwood. Creighton, del. 1830.
6 by 3¾	North-west view. T. Allom, del. J. Sands, sc. 1834, published in "Cumberland Illustrated."

ENGRAVED PORTRAITS OF THE BISHOPS OF CARLISLE.

	Size in inches.
THOMAS MERKS; in a monk's hood, from the British Museum. S. Harding, del. R. Clamp, sc. 1792	4½ by 3½
HENRY ROBINSON; an impression from a Monumental Plate; one of these Plates is in the Cathedral, the other at Queen's College, Oxford	22 by 16
FRANCIS WHITE, 1. Oval, with inscription round it. Cocksonus, sc. 1624	7 by 4½
2. Copied from the preceding, with the margin altered, G. Mountain, schul.	7 by 4½
3. Oval with a square	6½ by 4
JAMES USHER. All the Portraits of this Bishop with dimensions, are in the collection of Mr. Smith, of Lisle Street, London.	
1. Book in his hand. W. Marshall, sc.	3½ by 2½
2. Copied from the preceding	3½ by 2½
3. Archiepiscopus Armachus; robed, with book in hand. Joh. Stafford. W. Ml. sculpsit	6 by 4½
4. Sitting writing. Sold by Geo. Badger. W. Marshall, sc. 1647	8½ by 6
5. Book in hand, copied from Marshall's, No. 1. Cross, sc.	3 by 2½
6. Do do Faithorne, sc. 1658	3 by 2½
7. Sitting writing. Printed for Nath. Ranew, sc. 1670	8½ by 6
8. Circular Portrait within a square, (head)	6¼ by 5
9. Do do	6¼ by 3¾

		Size in inches.
10. Oval within a square, (head)	} both engraved by J. Faithorne,	$6\frac{3}{8}$ by $5\frac{1}{4}$
11. Sitting in his robes ; left hand on a skull.	} although not named	$5\frac{1}{4}$ by $4\frac{3}{8}$
12. Copied from the preceding. John Dunstall, sc.	-	$5\frac{3}{8}$ by $4\frac{1}{2}$
13. Sitting writing. Bruhl, sc. Lip.	-	$5\frac{1}{4}$ by $3\frac{1}{2}$
14. Oval within a square. G. Glover, fec.	-	7 by 6
15. do. Book in hand	-	$6\frac{1}{2}$ by $5\frac{1}{2}$
16. do. and Memoir printed round it	-	$6\frac{1}{2}$ by $3\frac{3}{4}$
17. do. Landrey, sc. 1673	-	$9\frac{1}{2}$ by $6\frac{1}{2}$
18. In a square ornamental frame, and medallion over it	-	3 by $2\frac{3}{8}$
19. Oval in an ornamental border. Petrus Lely, pinx. G. Vertue, sc. 1738	-	14 by $8\frac{3}{4}$
20. A Quarto Portrait. (Bromley.) P. Stent, exc.		
21. With a Welsh inscription prefixed to his "De Romanæ Ecclesiæ Symbolo Apostolico," 4to. (Bromley.) R. Vaughan, sculp. 1647		
RICHARD STERNE. Large Mezzotint. F. Place, sculp. 1660		
half length sitting in a square cap, and robed. E. Harding, sc. 1799		
EDWARD RAINBOW. Oval in a square. Ætat. 74, prefixed to his Life. J. Sturt, sculp. 1688	-	6 by $3\frac{1}{2}$
THOMAS SMITH. Mezzt. in Oval. Timo. Stephen, pinx, J. Smith, fec. et ex. 1701	-	$10\frac{1}{2}$ by 9
SAMUEL BRADFORD, whole length, as Dean of the order of the Bath. (Bromley,) another (head.) G. P. Harding, del. R. Grave, sc. 1822	-	5 by 4
JOHN WAUGH. Mezzt. with a book open, J. Vanderbank, pinx. 1725. J. Faber, sc. 1727	-	$12\frac{1}{2}$ by 10
SIR GEORGE FLEMING. Mezzt. Sitting with a book in his right hand. J. Vanderbank, pinx. J. Faber, fec. 1738	-	12 by 10
RICHARD OSBALDISTON. Sitting ; cap and books on a table, mezz. T. Hudson, (Bromley.)		
CHARLES LYTTLETON. Voluit Soc. Ant. Lond. 1770. T. Cotes, pinx., James Watson, sc.	-	14 by 11
EDMUND LAW. Three quarter Port. ; sitting. Sheet Mezzt. G. Romney, pinx., W. Dickinson, 1777, (Bromley.)		
Oval in a square, drawn and engraved by Goldar, 1783	-	$6\frac{1}{2}$ by $3\frac{3}{4}$
JOHN DOUGLAS. Three quarter Port., as Register of the order of the Garter. Sheet Mezzt. W. Beechey, del. W. Ward, sc. (Bromley,) 1790		
Oval in a square, Brown, pinx. Grainger, sculp. 1819	-	$3\frac{1}{4}$ by $2\frac{3}{4}$
EDWARD VENABLES VERNON, in his robes, book in right hand. Hoppner, pinx. C. Turner, sc. Mezzotint, 1804	-	17 by 14
With book in right hand, sitting. J. Jackson, p. H. Meyer, sc. 1815	-	$17\frac{1}{2}$ by $13\frac{3}{4}$
SAMUEL GOODENOUGH, Mezz. J. Northcote, R. A. pinx. H. Meyer, sc. 1810	-	17 by $13\frac{1}{2}$

ENGRAVED PORTRAITS OF THE DEANS OF CARLISLE.

	Size in inches,
SIR THOMAS SMITH. Oval in a square. Hans Holbein, pinx. J. Houbraken, sc. 1743	15 by 9
Engraved by Reading, from a print by Houbraken, 1821	5 by 4
FRANCIS ATTERBURY, Bishop of Rochester	
1. Oval Mezzt. Faber, sculp.	
2. Do. do. quarto do.	
3. Folio. G. Kneller, pinx. Vander Gucht, sc.	
4. Oval 8vo. Vander Gucht, sc.	
5. Done by his own direction, Mezzt. G. Kneller. J. Simon, sc. 1718	
6. Large folio mezzotint. J. Smith, sc.	
7. Prefixed to his Sermons, 8vo. G. Vertue, sc.	
8. Mezzotint. G. White, sc.	
9. In Prison	
GEORGE SMALLRIDGE, Episcopus Bristol. Oval in a square. G. Kneller, pinx.	
G. Vertue, sculp. 1724	11½ by 7
THOMAS PERCY; in a cap, book in left hand. Mezzt. Sir J. Reynolds, pinx.	5 by 4½
Do. holding a paper. Sir J. Reynolds, pinx.	
In Dr. Dibdin's Decameron, whole length, as Bishop of Dromore. Walking in a garden. C. Heath, sc. 1817	5 by 3½
ISAAC MILNER. Mezzt. J. Opie, pinx. Facius, sculp. 1798	16½ by 13
"Decanus Carleolensis," T. Kerrick, pinx. Facius, sc.	11½ by 8½
Published in the European Magazine. J. Jackson, del. J. Thomson, sc. 1820	8 by 5

Bromley's Cat.
of Portraits.

LIST OF ENGRAVINGS, FROM DRAWINGS BY R. W. BILLINGS.

	Engravers.
1. Title Plate, East End of the North Aisle	G. Gladwin.
2. Ground Plan	R. W. Billings.
3. North Side, Elevation	do.
4. South Side, Elevation	J. Saddler.
5. Longitudinal Section	R. W. Billings.
6. Elevation of East End, and Section through the Tower, West Side	do.
7. Section of the Choir, and Section of the Tower, East Side	do.
8. Arcade of the North Aisle—Details of one compartment	do.
9. North Aisle Window, Plan and Elevation	do.
10. Do. Section and Detail of a Column, North Aisle	do.
11. Choir Columns. Plan and Detail	do.
12. — Triforium. One Compartment, Plan and Detail	do.

				Engravers.
13.	South Transept Clere-story.	One Compartment	- - -	<i>J. Saddler.</i>
14.	Choir Clere-story.	One Compartment internally	- - -	<i>R. W. Billings.</i>
15.	Window—Elevation	- - -	-	<i>do.</i>
16.	Section and heads of two Windows	- - -	-	<i>do.</i>
17.	Heads of Two Windows and Brackets	- - -	-	<i>do.</i>
18.	East Window—Geometrical Projection and details	- - -	-	<i>do.</i>
19.	Elevation, Section and Plan	- - -	-	<i>do.</i>
20.	Exterior Views.	South Transept and Nave	- - -	<i>J. Saddler.</i>
21.	North-West View	- - -	-	<i>do.</i>
22.	South Side, looking West	- - -	-	<i>do.</i>
23.	Part of North Aisle and North side of Tower	- - -	-	<i>do.</i>
24.	East End	- - -	-	<i>do.</i>
25.	INTERIOR VIEWS.	Norman Arch and Bishop Barrow's tomb, S. Transept	-	<i>J. Lambert.</i>
26.	Across the Transepts looking South	- - -	-	<i>J. Saddler.</i>
27.	South Aisle, looking West	- - -	-	<i>do.</i>
28.	North Aisle, West End	- - -	-	<i>R. W. Billings.</i>
29.	Part of the North Aisle.	Paley's Grave	-	<i>do.</i>
30.	Across the East End, looking North	- - -	-	<i>G. Gladwin.</i>
31.	Bracket in North Aisle, and Staircase in the Tower	- - -	-	<i>R. W. Billings.</i>
32.	Staircase in the North-East Angle of the Cathedral	- - -	-	<i>do.</i>
33.	St. Catherine's Chapel.	Screen Work	- -	<i>J. Saddler.</i>
34.	Stalls of the Choir, and Organ	- - -	-	<i>do.</i>
35.	Miserere of the Stalls—the Mermaid	- - -	-	<i>do.</i>
36.	The Choir looking East	- - -	-	<i>G. Gladwin.</i>
37.	Ancient Ceiling of the Choir—restored	- - -	-	<i>do.</i>
38.	The Fraternity.	Exterior View, with the Deanery Tower	- -	<i>J. Saddler.</i>
39.	Crypt under it	- - -	-	<i>do.</i>
40.	Confessional in—Plan, Section and Ceiling	- - -	-	<i>R. W. Billings.</i>
41.	Longitudinal Section	- - -	-	<i>do.</i>
42.	Interior View	- - -	-	<i>do.</i>
43.	Exterior and Interior	- - -	-	<i>do.</i>
44.	East End, Remains of Cloisters, and South Transept	- - -	-	<i>J. Saddler.</i>
45.	Abbey Gateway	- - -	-	<i>T. Clarke.</i>

* * * DIRECTIONS to the BINDER. Plate 24 to face the Title-page, and the rest of the Plates to follow in succession, at the end of the Description.

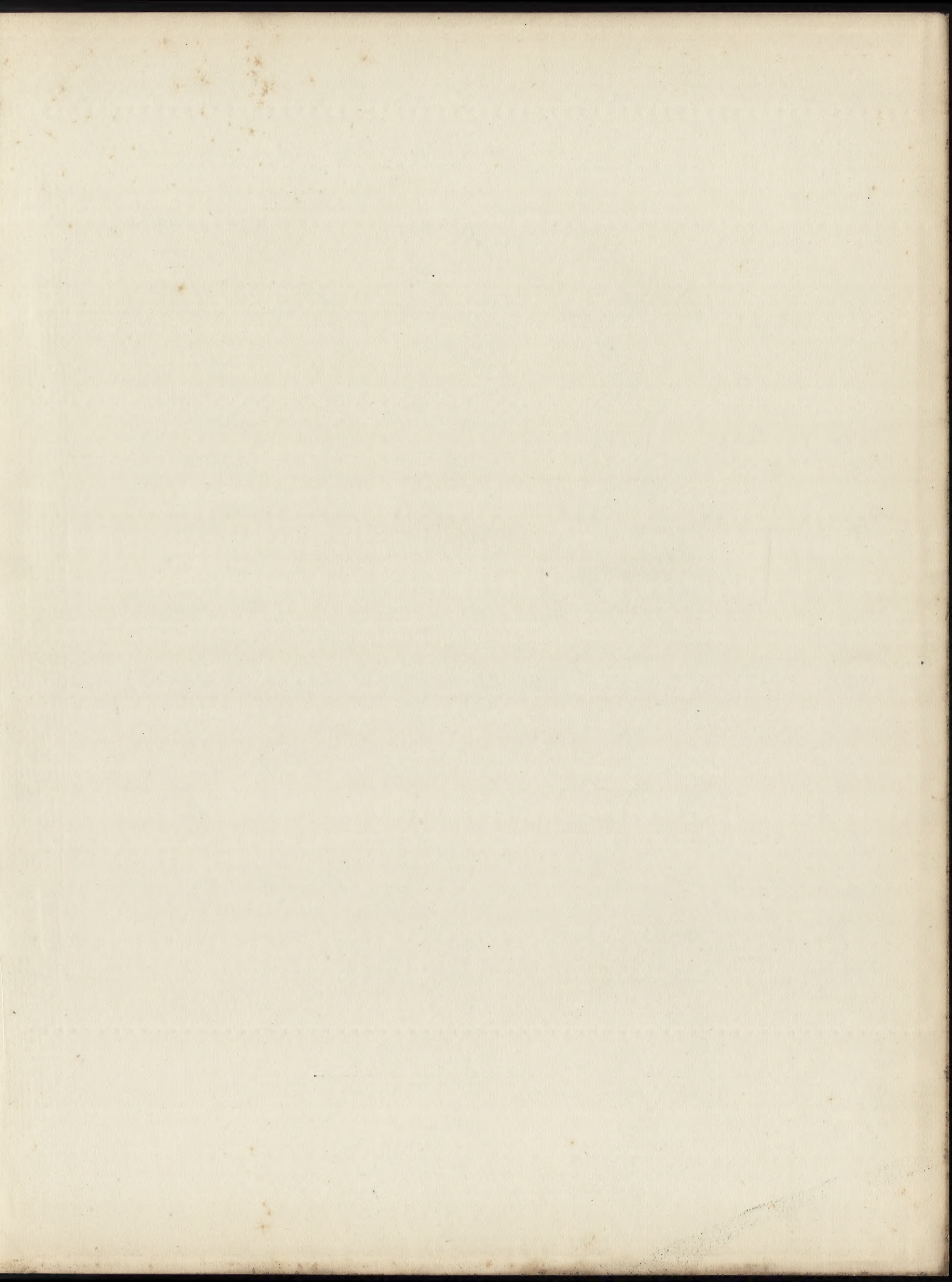
INDEX.

- ABBEY Gateway described, 79.
 Accident, singular, 73.
 Aisles, groining of, described, 49.
 Aisles of choir, gates to, 6; arcade of, 50.
 Alan, Prior, 26.
 Aldridge, Bishop, 16.
 Almerys or closets, ancient, 39.
 Altar tomb to Prior Senhouse, 36; Bishop Barrow, 66.
 Altar, great, money paid for, (note), 2; destroyed and modern one erected, 6.
 Ambulatory of the choir clere-story described, 57.
 Anthony, St., legendary paintings of, 71.
 Apostles, legendary paintings of, 71.
 Appleby, Bishop, notice of, 14; builds the clere-story of choir and ceiling, 3.
 Appleby, Bishop Smith's benefaction to, 19.
 Arcade of aisle described, 50.
 Architect of the cathedral, Walter, 2.
 Architecture, different styles at Carlisle, 39.
 Armagh, Bishop Kyte made Archbishop of, 16; Bishop Usher made Archbishop of, 18.
 Asby, Bishop Smith's benefaction to, 19.
 Athelwald, first Prior, 1; made Bishop, 11.
 Atterbury, Dean, expelled from the See of Rochester, 29.
 Augustine, St., Carlisle priory order of, 1.
 Bangor, Bishop Penney translated from, 16.
 Banks, T., R.A., monument to Bishop Law, 21.
 Barnaby, Thomas, Prior, 27.
 Barnes, Richard, Bishop, 17.
 Bartholomew, Prior, 26.
 Barrow, William, Bishop, 15; tomb of, described, 66.
 Batteries, &c. built with materials of the nave, 5.
 Belfry described, 43.
 Bell, Richard, Bishop, 16; monumental brass to, 36; injured by moving of litany desk, 37.
 Bello Loco, Bishop, 12; makes grants to St. Mary's abbey, York, *ib.*
 Bells, account of, and inscriptions, 43.
 Bernard, Bishop, 11.
 Best, Bishop, 17.
 Bishops, notices of, 11 to 23; catalogue of, 24, 25; formerly elected by the convent, 19; elections annulled by the Pope, *ib.*; ancient domestic establishment of, 23; appointed priory officers, 26; engraved portraits of, 85.
 Bishoprick, *vide* See; value of, 23.
 Bishop's throne, by Prior Haythwaite, 1460, 4; destroyed and modern one erected, 1764, 6.
 Blue stone, tomb so called, 36.
 Bolton, Dean, gave £50. for improvements in 1764, 7.
 Books and MSS. relating to the cathedral, 81-84.
 Boss, only stone one, in the cathedral, 51.
 Bosses, of wood, on ceilings, 73.
 Brackets in St. Catherine's chapel described, 66; at east end, 31; enriched one in north aisle of choir, 69; curious, in old ceiling of choir, 74.
 Bradford, Bishop, 20.
 Burgh upon Sands, 12.
 Burial places of Bishops, 24.
 Buttresses, columns of the nave acting as, 36; of the nave described, 39.
 Caldesmyth, John, bequest to St. Mary's church, 7.
 Camelford, Lord, designed modern fittings of choir, 6.
 Capitals of the choir described, 54.
 Capella, John, founded St. Catherine's chapel, 66.
 Cappock, James, (the mock Bishop), 21.
 Carleton, Dean, 30.
 Carlisle, city of, destroyed by the Danes, 2; besieged by the Parliamentary troops, 4; taken by the Pretender, and retaken by the Duke of Cumberland, 1745, 6; garrison of, confined in the cathedral, *ib.*; Bishop Smith's benefaction to grammar school, 19.
 Carlisle, priory of, destroyed, 860, restored, 1101, 1; order of St. Augustin, *ib.*; constituted a cathedral, 2; Prior attached for electing Bishop without the King's consent, 13; notices of Priors, 26; officers appointed by the Bishop, *ib.*; Prior's place filled by deputy, 27; dissolved, *ib.*; seal of, 84.
 Cathedral, the, records of, destroyed, 1; books, prints and MSS. relating to, 81; choir and north transept burnt, 1292, 2; rebuilt by Bishops Appleby, Welton and Strickland, 3; vicarages kept vacant for repairs, (note) *ib.*; nave, nearly destroyed, 1645, 5; communion plate given, *ib.*; marks of musket shot on north aisle, 6; tower, formerly had a spire, 15; Canons removed and Prebends appointed, 12; Bishop Smith's benefactions to, 19; described, 31.
 Catherine-wheel window, described, 58.
 Catalogue of Bishops, 24; Deans, 30.
 Catherine, St., chapel, staircase in, 35; almerys or closets in, 5; described, 36 & 66; screen work in, 70.
 Centres of the great east window described, 63.
 Ceiling, ancient, of the choir described, 73; built by Bishop Appleby, 2; destroyed, 6; flat, in the confessional, 78.
 Chain, fragment in the east wall, 69.
 Chapter-house, destroyed, 1645, 5; ancient foundations destroyed, 44; modern, 76.
 Chantry to Sir Thomas Skelton and Mr. John Glas-ton, 15; St. Catherine, 36.
 Charter horns of Carlisle, 36.
 Chevron, the, ornament on windows, 52.
 Chichester, Bishop Reed translated to, 14; Bishop Story translated to, 15; his benefactions to, 16.
 Choir, section of, described, 48; columns and capitals described, 53; triforium described, 56; attributed to Bishop Welton, 3; clere-story described, 57; roof, &c. 47; arch of tower in, blocked up, 42; described, 72.

- Choir-screens by Prior Gondibour, 4; destroyed, 6; modern panelling erected, 6; ancient ceiling destroyed, 9; exterior of north side described, 40.
- Charles I., Bishop Sterne committed to the Tower for conveying college plate to, 18; Dean Comber deprived for the same, 28; Bishop Senhouse preached his coronation sermon, 17.
- Clere-story of choir, 57; internal parapet destroyed, 8; built by Bp. Appleby, 3; two windows restored, 7.
- Clock, notice of, 49.
- Cloisters, ancient, destroyed, 5; site of, described, 75.
- Close, Bishop, 15.
- Closet, ancient, in the north aisle, 36.
- Coffins, ancient, 36.
- Colleges at which the Bishops and Deans graduated, 24 & 30.
- Columns of tower piers, 66; of the choir, 53; west end of north aisle, *ib.*
- Comber, Dean, 26.
- Communion plate, presented, 5.
- Confessional, ancient, 78.
- Consecrations of Bishops, 24.
- Consistory court, 36.
- Copes, or garments, in St. Catherine's chapel, 37.
- Corbel tables, of nave, 39; of choir clere-story, 40; of the choir aisles, 53.
- Crosses on the east end, 48.
- Cromwell, O., not the destroyer of the nave, (note) 5; pays for Bishop Usher's funeral, 18.
- Crypt under the fraternity, 74.
- Cuthbert, St., Prior of Carlisle, 679, 1; legendary Paintings of, 71.
- Dalston, Prior, 27.
- Dalston, Bishop Rainbow buried at, 18; Bishop Smith's benefaction to, 19.
- Dates of the buildings—nave and south transepts, 1101, 1; columns and aisles of choir, about 1292, 3; great east window, between 1292 & 1330, *ib.*; triforium of choir, about 1352, *ib.*; clere-story of choir, between 1363 & 1395, *ib.*; ceilings of choir and transepts, about 1390, *ib.*; modern choir ceiling, 1764, 6; tower above Norman columns, 1401, 3; choir stalls, about 1401, 4; Bishop's throne, ancient, 1460, *ib.*; modern, 1764, 6; fraternity or refectory, between 1484 & 1511, 4; screens of St. Catherine's chapel, ditto, *ib.*
- David's, St., Bishop Milburne translated from, 17.
- Dean and Chapter established, 1542, 28.
- Deans, catalogue of, 30; engraved portraits of, 87.
- Deanery, the, tower of, 77; repaired by Prior Senhouse, *ib.*; partly destroyed, 1645, 5; Bishop Smith's benefactions to, 19; vacant eighteen years, 30.
- Diocese, extent of, 23.
- Dominicans, Bishop Malclerk, patron of, 12.
- Door in choir, with ancient panels, 34.
- Doorways of entrance, 31; to vestry, south aisle, 51.
- Dormitory of Canons, money paid for, (note) 2; destroyed, 1645, 5.
- Douglas, Bishop, 22.
- Dromore, Dean Percy, Bishop of, 29.
- Dublin library, Archbishop Usher's books in, 18.
- Durham, See of Carlisle partly belonged to, 1; dismembered from, 2; revenues of Carlisle given to Bishop of, 1257 & 8, 12; Archdeacon Leyburn, Bishop of Carlisle, 16; Bishop Barnes translated to, 17; organ presented by Bishop Smith, 19; Prebendary Zouch refuses See of Carlisle, 22.
- East end, the, Houses built against, 65; exterior described, 47; not in the centre of the building, *ib.*
- Ecclesfield, Robert, a benefactor to the Cathedral, 3.
- Edenhall, Prior, 27.
- Edward I., and Queen, heads of, 51.
- Ekins, Dean, 29.
- Ely Cathedral, Bp. Story a benefactor to, 16.
- Elye, Prior, 27.
- Elizabeth, Queen, crowned by Bp. Oglethorp, 17.
- Ermyn, Wm. elected Bishop, 13; election annulled by the Pope, *ib.*
- Evedon, Bishop, 12.
- Felton, Prior, 26.
- Fire, Cathedral nearly destroyed by, 2; another supposed, 3.
- Fleming, Sir George, Dean, 30; Bishop, 20.
- Fraternity—See Refectory.
- Galfrid, Prior, 26.
- Gallery, ancient, in the south aisle, 45.
- Gibbon, Dean, 30.
- Gilpin, Bernard, refuses the Bishoprick, 17.
- Gilpin, Sir J. Monument to, 68.
- Glaston, Mr. John, chantry to, 15.
- Glass, ancient, in the East window, 64; in the Choir clere-story, 59.
- Gondibour, Prior, 27; a benefactor to the building, 4; built the refectory, 75.
- Goodenough, Bishop, 22.
- Gower, Countess of, donation for repairs, 7; gift, to repair the great window, 64.
- Grammar School at Carlisle, Bp. Smith's gift to, 19.
- Groining of the aisles, 49.
- Gurgoyles, or Water Spouts, 40, 47.
- Hall, Sir J. Theory of Gothic Architecture, 68.
- Halton, Bishop, 13; Prior, 26; quarrels with the Prior, 26; appeared in Parliament by deputy, 13.
- Hautwyssell, William and Simon, Priors, 26.
- Hastworth, Prior, 26.
- Haythwaite, Prior, 27; builds the Bishop's throne, 4.
- Helmet, ancient, 37.
- Helperton, Prior, 26.
- Henry I. rebuilds the priory, 1.
- Henry VII., arms of, 33.
- Hextildsham, Prior, 27.
- Hodgson, Dean, 29.
- Horn, of ivory, confirming grants, 2; Ulf's at York Cathedral, (note) 37.

- Horncastle, Lincoln, granted to Bishoprick, 13; Prior, 26.
- Horse Shoe Arch in Nave, 46; South transept clere-story, 56.
- Hoton, Prior, 27.
- Houses, built against the Cathedral, 65.
- Indulgence, granted by Bp. Welton, for repairs, 3.
- Inglewood Forest, tithes of, given to Carlisle, 2.
- Irton, Bishop, 13.
- Jewell, Bp. Oglethorp fined for not appearing at disputation, 17.
- John, Prior, 26.
- Kendall, Prior, 26.
- Kingscott, Bishop, 15; a creditor of the King, *ib.*
- Kirby, Bishop, 13; formerly Prior, 26; excommunicated by the Pope, 14; fights against the Scots, *ib.*
- Kyte, Bishop, 16.
- Lanercost, Chronicle of, quoted, 12.
- Languages, Lord's Prayer written in one hundred, 20.
- Law, Bishop, 21.
- Leedes, Paulinus, refuses the Bishoprick, 11.
- Leicester, Bp. Penney's Monument at, 16.
- Leyburn, Bishop, 16.
- Litany Desk, the, 37.
- Lumley, Bishop, 15.
- Lyttleton, Bishop, 21; gave £100. for repairs, 7.
- Malclerk, Bishop, 12.
- Markham, Mr. Prebendary, 32.
- Mary, St. Parish Church of, described, 7; inclosed within the Nave about 1815, 7; Bp. Kirby suspended for not appointing Vicar, 14.
- Mary, St. Church, Reading, Dean Tullie, buried at, 29.
- Masonry of the Great East Window, 61.
- Merks, Bishop, committed to the Tower of London, 14.
- Mermaid, the, represented on stalls, 72.
- Meye, Bishop, 17.
- Milburne, Bishop, 17.
- Milner, Dean, 29.
- Mills, Dr. address upon Bp. Lyttleton, 21.
- Miserere, or under seat of stalls, 72.
- Monastic buildings destroyed, 5.
- Morville, Prior, 26.
- Mullions of clere-story windows, 51.
- Musgrave, Dean, 29.
- Nave nearly destroyed, 1645, 5; used as a Parish Church, 7; described, 39; ascribed by Sir Walter Scott to St. Cuthbert, 39.
- Nevill, Earl of Warwick, revenues granted to, 15.
- Niche, in the Tower, 42.
- Niches, at the east end, 48; in the Fraternity, 76.
- Nicolson, Bishop, wrote Lord's Prayer in 100 languages, 20; notice of his MS. collections, 81.
- Norwich, Bp. White translated to, 17.
- Oglethorp, Bishop, 16.
- Organ, the, 71.
- Osbaldiston, Bishop, 21.
- Paintings, ancient, at the back of stalls, 71.
- Paley, William, monument, 68.
- Panels, ancient, 34, 70.
- Parapets, external, all modern, 38; internal, of clere-story, destroyed, 8.
- Parliament, Bp. Halton appeared by deputy, 1302, 13.
- Partitions, modern, in the Cathedral, 38.
- Passages in the Tower, 42.
- Paul's, St., Cathedral, Bp. Smith's gift to, 19.
- Pembroke Hall, Bishop Story's benefaction to, 16.
- Penney, Bishop, 16.
- Penrith, John, Prior, 27.
- Penrith, Bp. Smith's gift to, 19.
- Pension granted to Prior Warthwic, 26.
- Percy, Thomas, Dean, 29.
- Percy, William, Bishop, 15.
- Percy, Hon. Hugh, Bp. 22: rebuilds Rose Castle, *ib.*
- Perkins, Dean, 30.
- Peterson, Dean, 30.
- Peter's, St., Church, Cornhill, Bp. Waugh buried at, 20.
- Pews, modern, in the Choir, 71.
- Piscina, ancient, at east end, 48.
- Plan of the Cathedral described, 31.
- Porch, supposed ancient, 31.
- Pope, the, annuls elections of Bishops, 13, 14, 27.
- Potter, Bishop, 18.
- Prebends, first appointed, 12.
- Prebendal houses destroyed, 1645, 5.
- Priors of Carlisle, notices of, 26.
- Pulpit, erected, 1764, 6.
- Queen's College, Oxford, Bp. Smith's gift to, 19.
- Rainbow, Bishop, 18.
- Railing, new, opposite the Cathedral, 7.
- Records of the Cathedral all destroyed, 1.
- Refectory or Fraternity, erected about 1400, 4; described, 75.
- Reliques, ancient, formerly in the Priory, 27.
- Repairs of Cathedral, two Vicarages kept vacant to pay for, (note) 3.
- Ribs of great window, described, 62.
- Robert, Prior, 26.
- Robinson, Bishop, 17; Monumental plate to, *ib.*
- Roofs, ancient, of nave and transepts destroyed, 39.
- Rose Castle, burnt in Bp. Kirby's time, 14; Bp. Strickland's Tower, 15; Bp. Bell's Tower, 16; buildings by Bp. Kyte, 16; Chapel built by Bp. Sterne, 18; rebuilt by Bp. Rainbow, and palace generally repaired, *ib.*; Bp. Smith's benefactions to, 19; sold by Parliamentary Commissioners, 23; Bishop Percy's improvements, 22.

- Rose and Crown, in apex of staircases, 35.
 Ross, Bishop, 13.
 Rydale, Richard, Prior, 27.
 Sacrament, oil for, carried from London, 11.
 Savage, Rev. Arthur, founds the Library, 81.
 Salkeld, Lancelot, last Prior and first Dean, 28; screens by, in the choir, 33.
 Salisbury, Bp. Douglas, translated to, 22.
 Screens of choir, by Gondibour, 4; destroyed, 6; by Dean Salkeld, 32; at the choir entrance, 38.
 Scroop, Bishop, 15.
 Scots, Bishops of Carlisle, King's Commissioners for, 13, 14; defeated by Bp. Kirby, 14; Close made Bp. for making treaty with, 15.
 Scott, Sir W., remarks on destruction of nave, 5.
 Seasons represented on capitals, 55.
 Seal of the Priory, 84.
 Section, longitudinal, described, 46.
 See of Carlisle, anciently belonged to Whiterne, Scotland, 1; made subordinate to Durham and York, *ib.* vacant for thirty-four years, 2; made a distinct See by Henry I, 2; revenues granted to Archbps. of Ragusa and Sclavonia, 11; refused by William, Dean of York, 12; Bernard Gilpin, 17; Dr. Thomas Zouch, 22; revenues granted to the Earl of Warwick, 1463, 15.
 Sever, Bishop, translated to Durham, 16.
 Senhouse, Prior, 27; repairs the Deanery tower, 77.
 Senhouse, Bishop, 17.
 Shields on Salkeld's screen, 33.
 Shot, musket, marks of, on north aisle, 6.
 Skelton, Sir Thomas, chantry and tomb, 15, 67.
 Slee, Prior, 27; built the Abbey gateway, 79.
 Smallridge, Dean, 29.
 Smirke, Richard, monument to, 65.
 Smith, Bp., and his benefactions, 19; formerly Dean, 30.
 Smyth, Sir Thomas, Dean, 28.
 Snowden, Bishop, 17.
 South side of the Cathedral described, 44.
 Staircases of tower, 42, 69; Cathedral, 34; over great window, 35; termination of, in east buttresses, 35.
 Staircase, behind crosses at east end, 35; termination of one at east end, 69.
 Stalls of the choir, 70.
 Statues, formerly in niches, at east end, 48.
 Steps in the choir, 38; of tower stairs decayed from bad stone, 69.
 Sterne, Bishop, 18.
 Stone of the Cathedral, 38.
 Story, Bishop, 15.
 Strickland, Bp., effigy ascribed to, 36; notice of, 14; completed the tower and choir, 8.
 Subterranean Passage, (supposed) 36.
 Supremacy, oath of the King's, administered, 16.
 Tarrant, Dean, 30.
 Temple church, curious similarity to Carlisle, 51.
 Thebes, Bp. Kyte, made Bishop of, 16.
 Timbers of choir roof, 47.
 Tithe barn, ancient, 75.
 Todd, Dr. MS. account of the Cathedral, 5, 89; quarrels with Bp. Nicolson, 20;
 Tower of London, Bp. Merks committed to, 14; Bp. Sterne, committed to, 18.
 Tower, the, described, 40; formerly had a low spire, 41; piers of, considerably sunk, *ib.*; staircases of, described, 42, 69.
 Tracery, remains of, round organ, 42.
 Transepts, described, 48; south clere-story of, 56; tied with iron rods, 44.
 Triangular window, east end, 48.
 Triforium of choir, 56; attributed to Bp. Welton, 3; nave, 46.
 Tullie, Dean, 30.
 Turret at east end described, 34.
 Usher, Bishop, 18.
 Vestry in south aisle, 37; doorway to, described, 51.
 Vernon, Bishop, 22.
 Walter, Prior, 26; Architect of the Cathedral, 2.
 Warthwic, Prior, 26.
 Waugh, Bishop, 20.
 Wells in the Cathedral, 35.
 Welton, Bishop, 14; grants indulgences for repairs, 3.
 Whelpdale, Bishop, 15.
 White, Bishop, 17; previously Dean, 30.
 William Rufus, restores the Priory, 1.
 Willis, Browne, on the origin of the See, 1.
 Wilson, Dean, 30.
 Window, great east, erected between 1292 and 1330, 3; described, 59; joints of the masonry, 61; ancient stained glass in, 64; compared with York west window, 59.
 Windows, triangular east end, 48; lancet, of north aisle, 52; of choir clere-story, 58; of the north transept, modern, 39; of the south aisle, 45; Norman, of the nave, 39.
 Wood of diocese, cut down and accounted for, by Bishop Nicolson, 21.
 Wooley, Dean, 30.
 York—See of Carlisle partly subordinate to, 1; Bishop Sterne, translated to, 16; Dean Osbaldiston, made Bp. of Carlisle, 20; Bishop Vernon translated to, 22; great west window, compared with Carlisle, 59; Ulf's horn at, (note) 37; Dean of, refuses See of Carlisle, 12; Ermyrn, Canon of, appointed Bishop, and annulled by the Pope, 13;
 Zouch, Dr. Thomas, refuses See of Carlisle, 22.



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